Intermediate arrangements by MARIO ABRIL

CHRISTMAS FAVORITES for CLASSICAL GUITAR

Intermediate
arrangements by

MARIO ABRIL

Charles Hansen
Music & Books, Inc.

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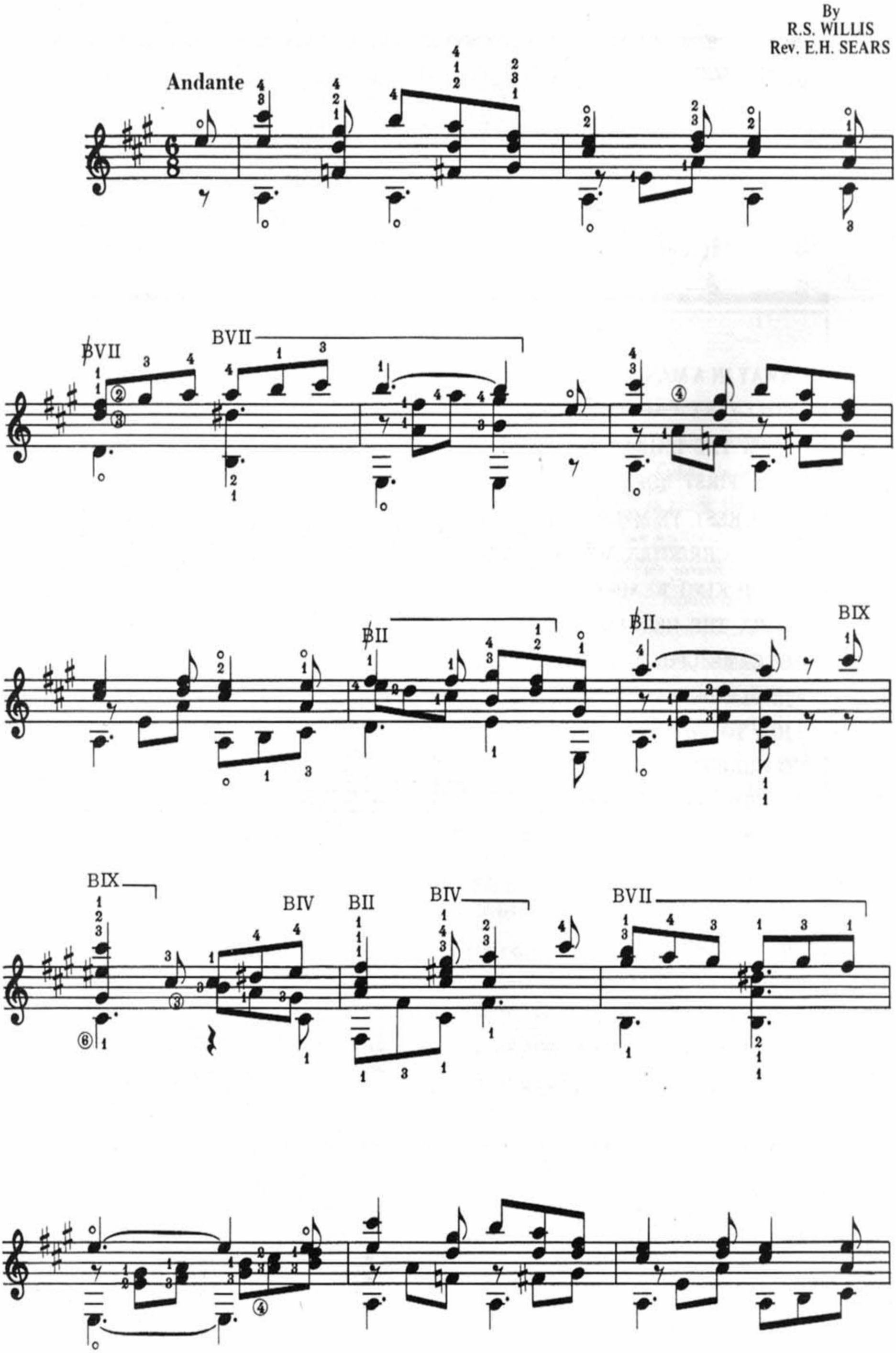
IT CAME UPON THE MIDNIGHT CLEAR

By
R.S. WILLIS
Rev. E.H. SEARS



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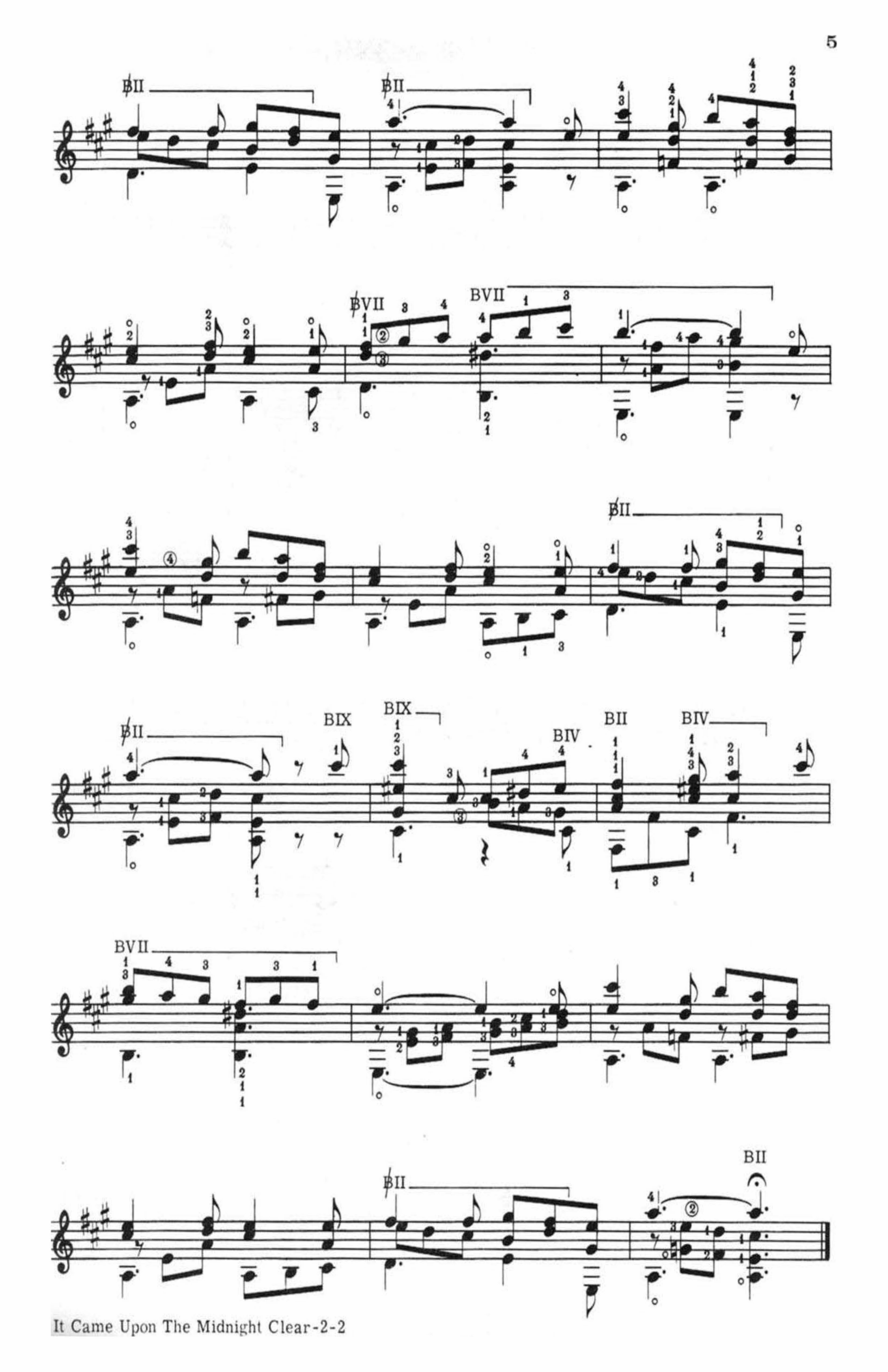
BII
BII
BVII
BVII
BII
BII
BIX
BIX
BIV
BII
BIV
BVII
BII
BII

From The Paramount Picture "THE LEMON DROP KID"

SILVER BELLS

By JAY LIVINGSTON
and RAY EVANS

Moderately

B II

B II

B II

B II

B II

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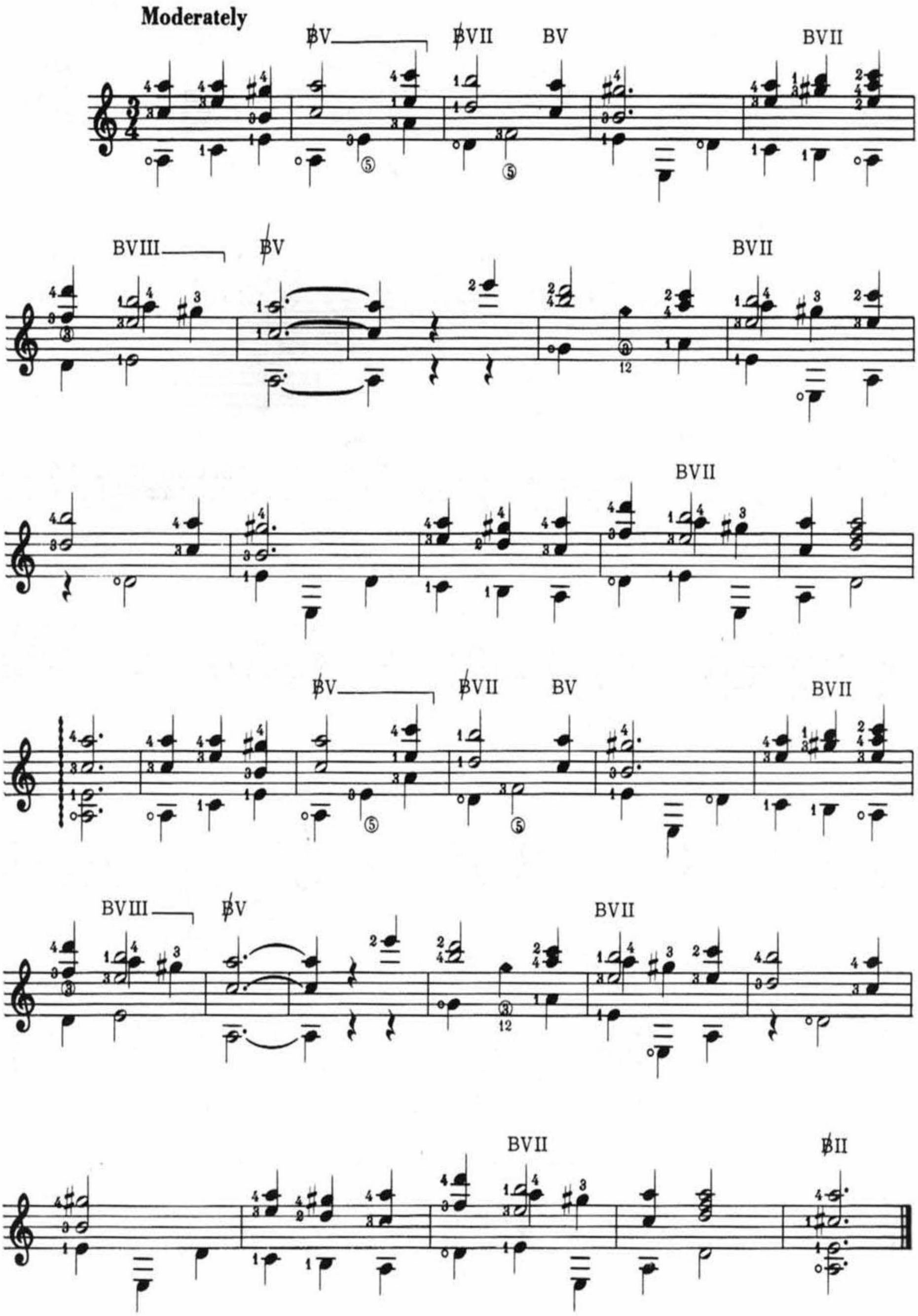
COVENTRY CAROL

TRADITIONAL



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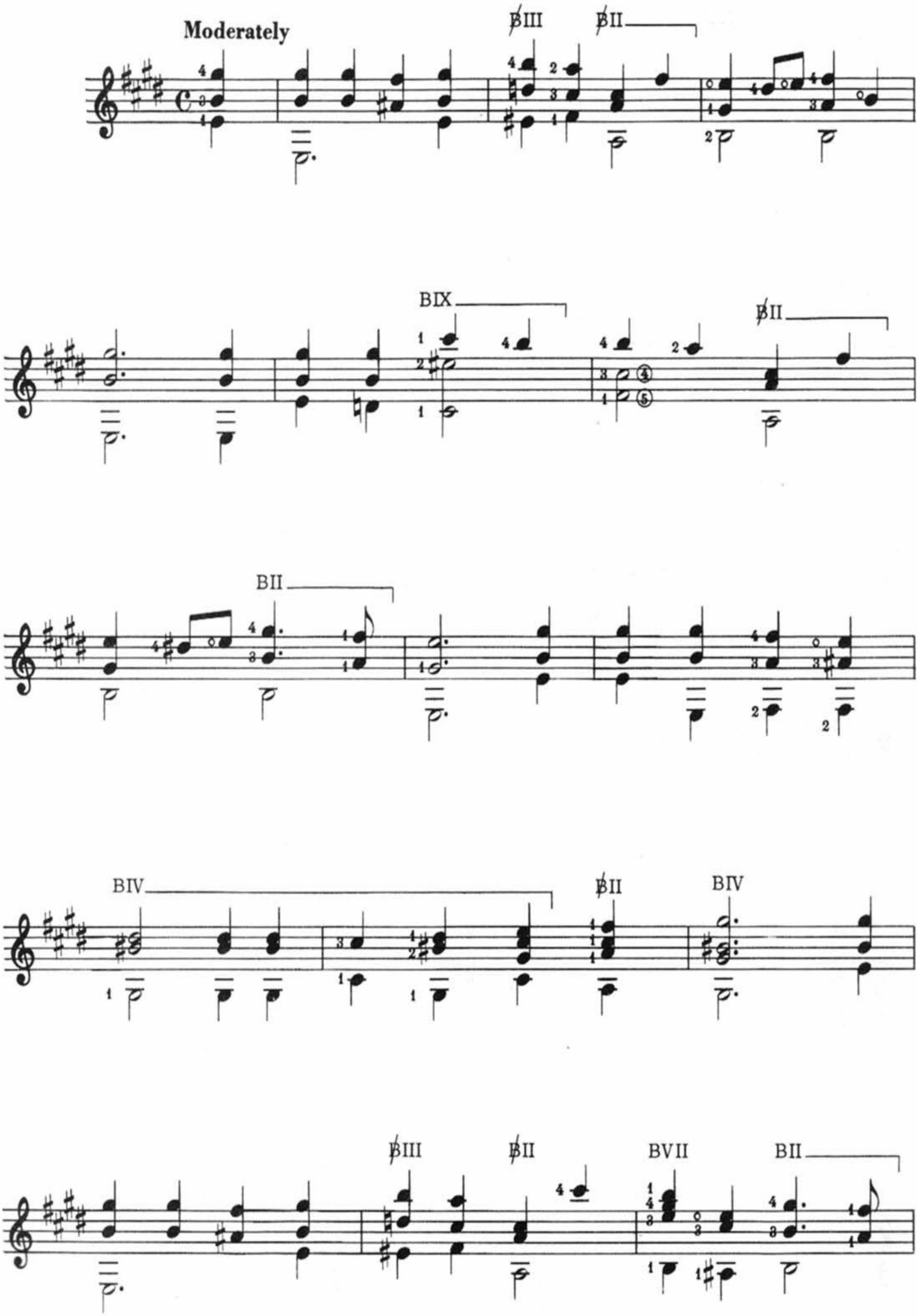
O LITTLE TOWN OF BETHLEHEM

By
L.H. REDNER and
PHILLIPS BROOKS



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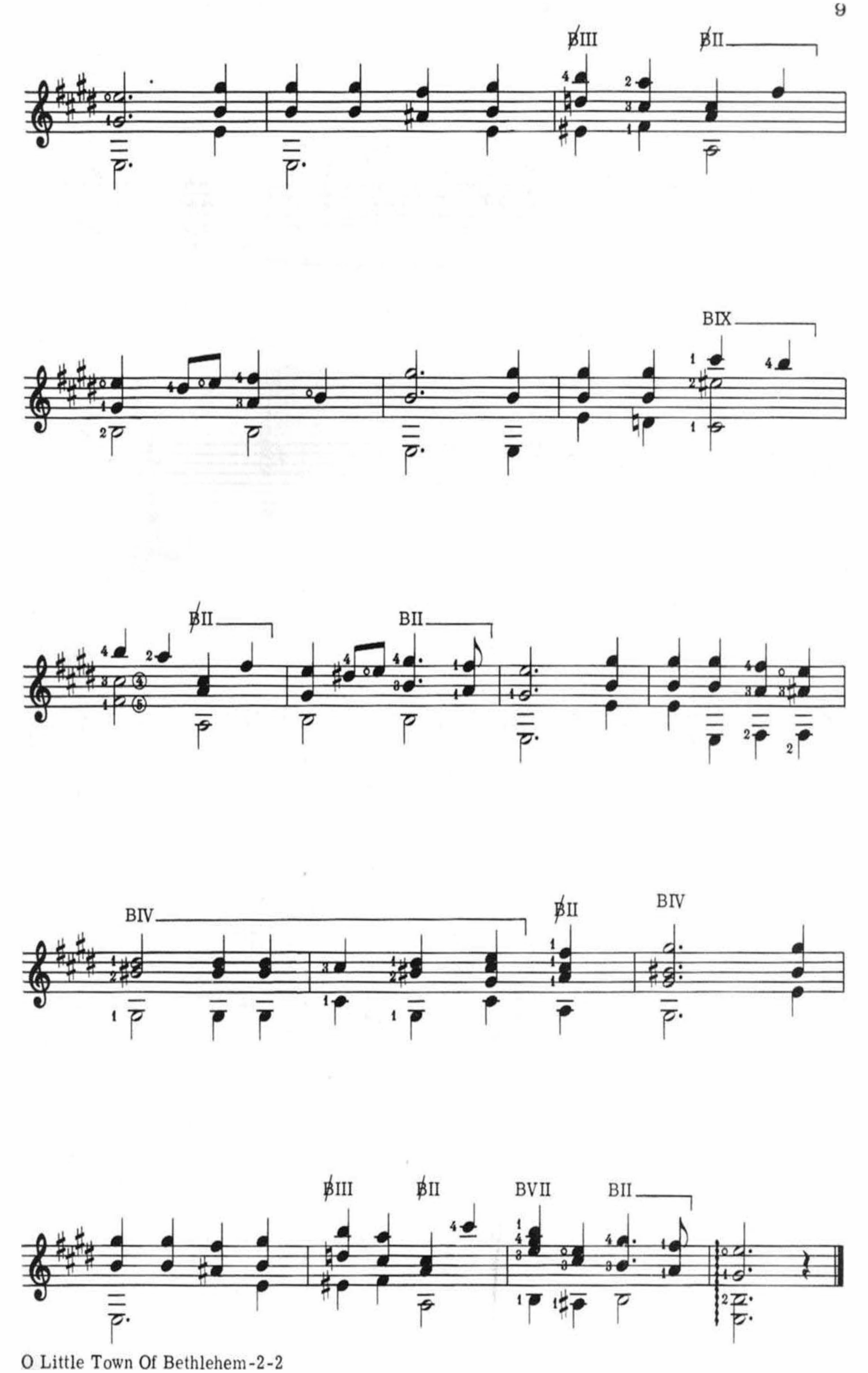
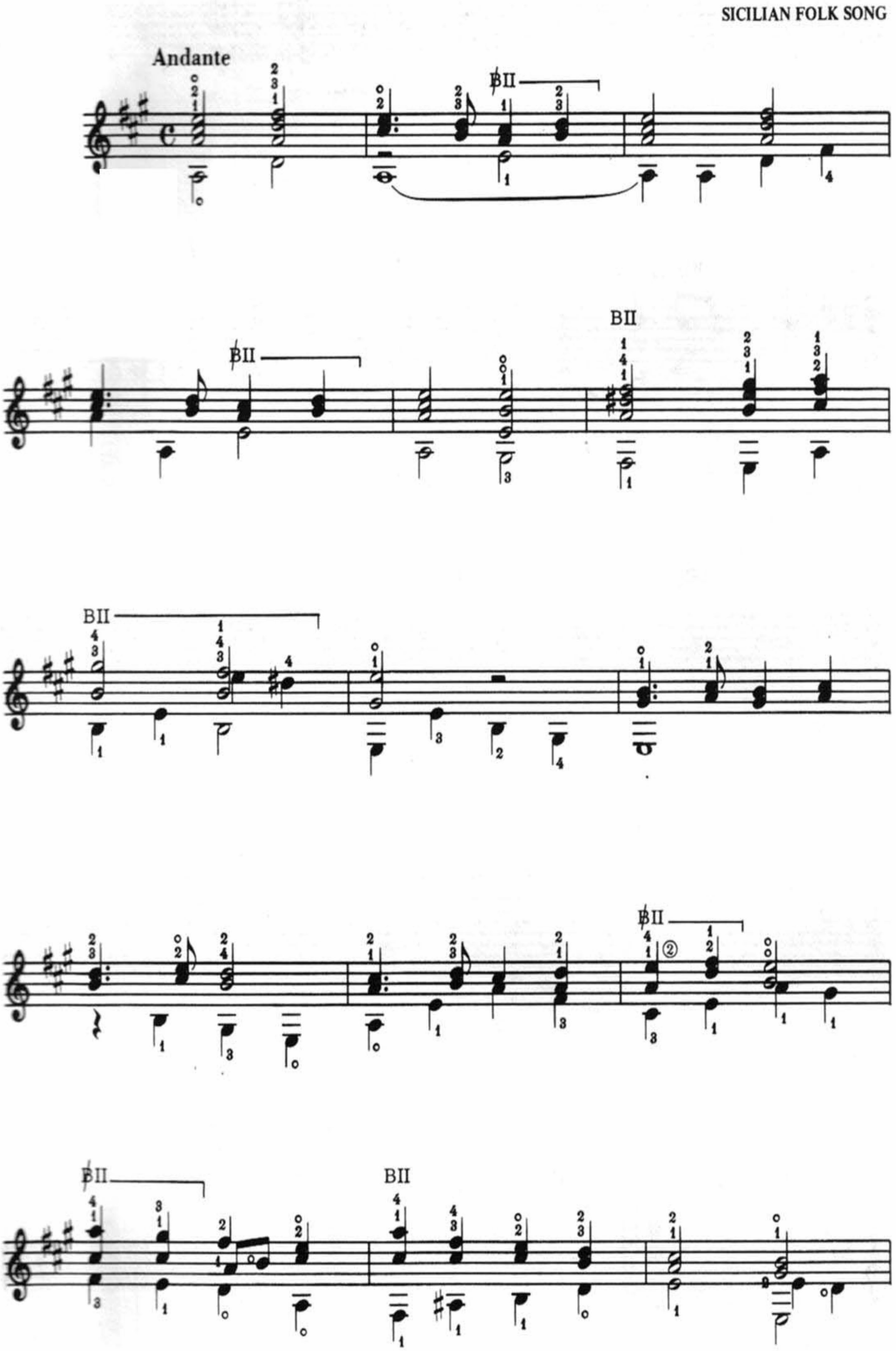

BIII
BII
BIX
BII
BII
BIV
BII
BIV
BIII
BII
BVII
BII

O SANCTISSIMA

SICILIAN FOLK SONG



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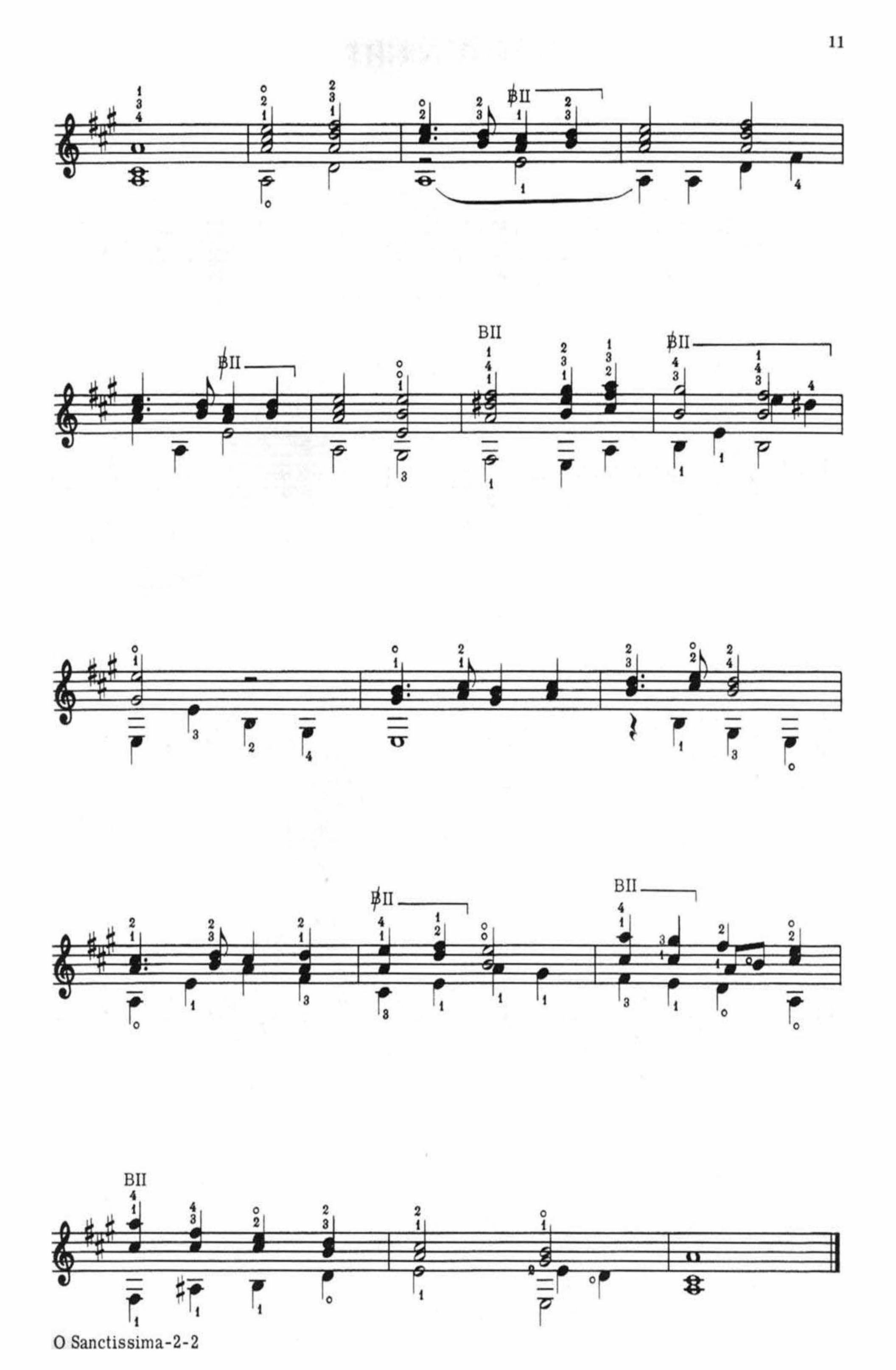
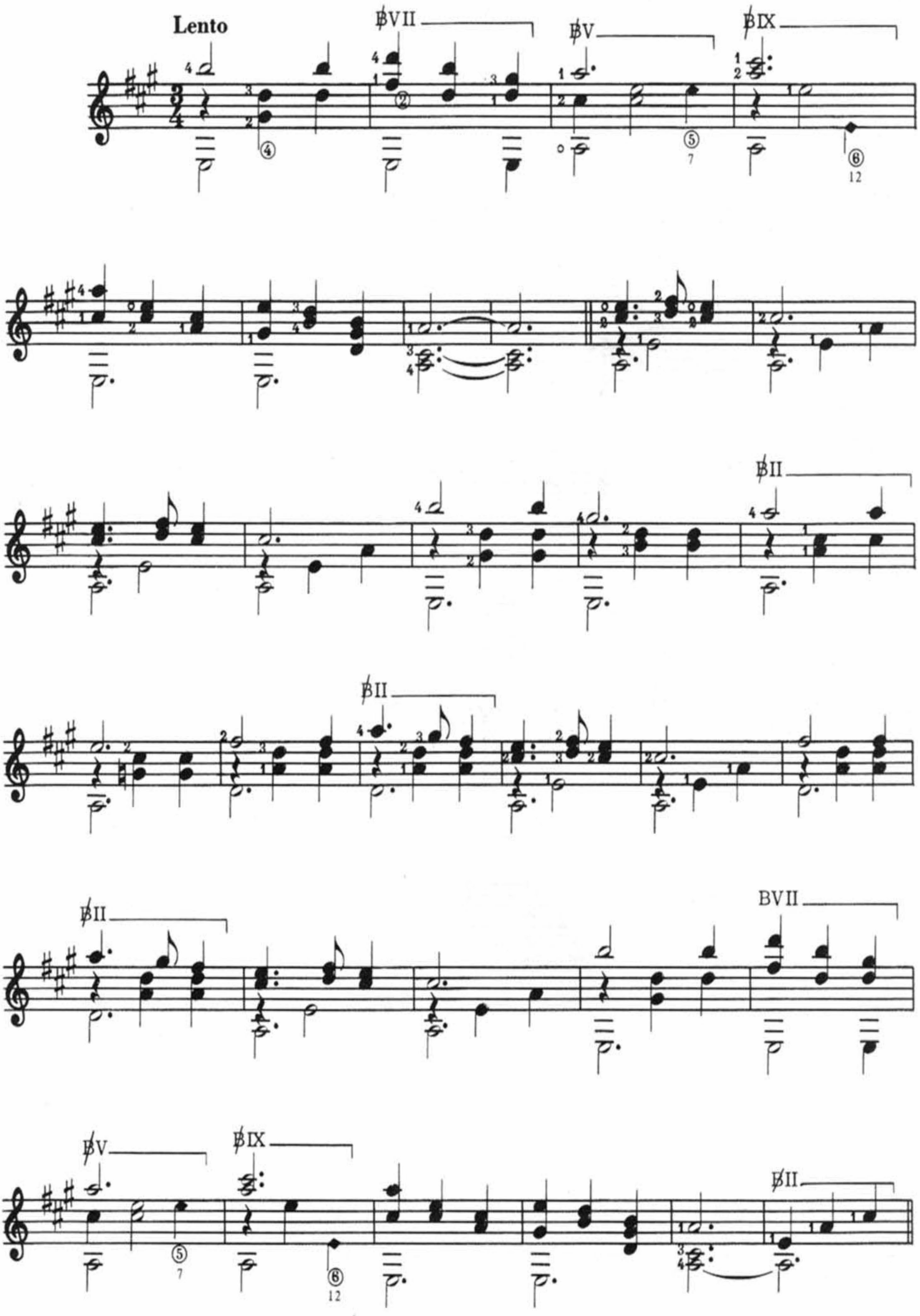


O Sanctissima-2-2

SILENT NIGHT

By
JOSEPH MOHR and
FRANZ GRUBER



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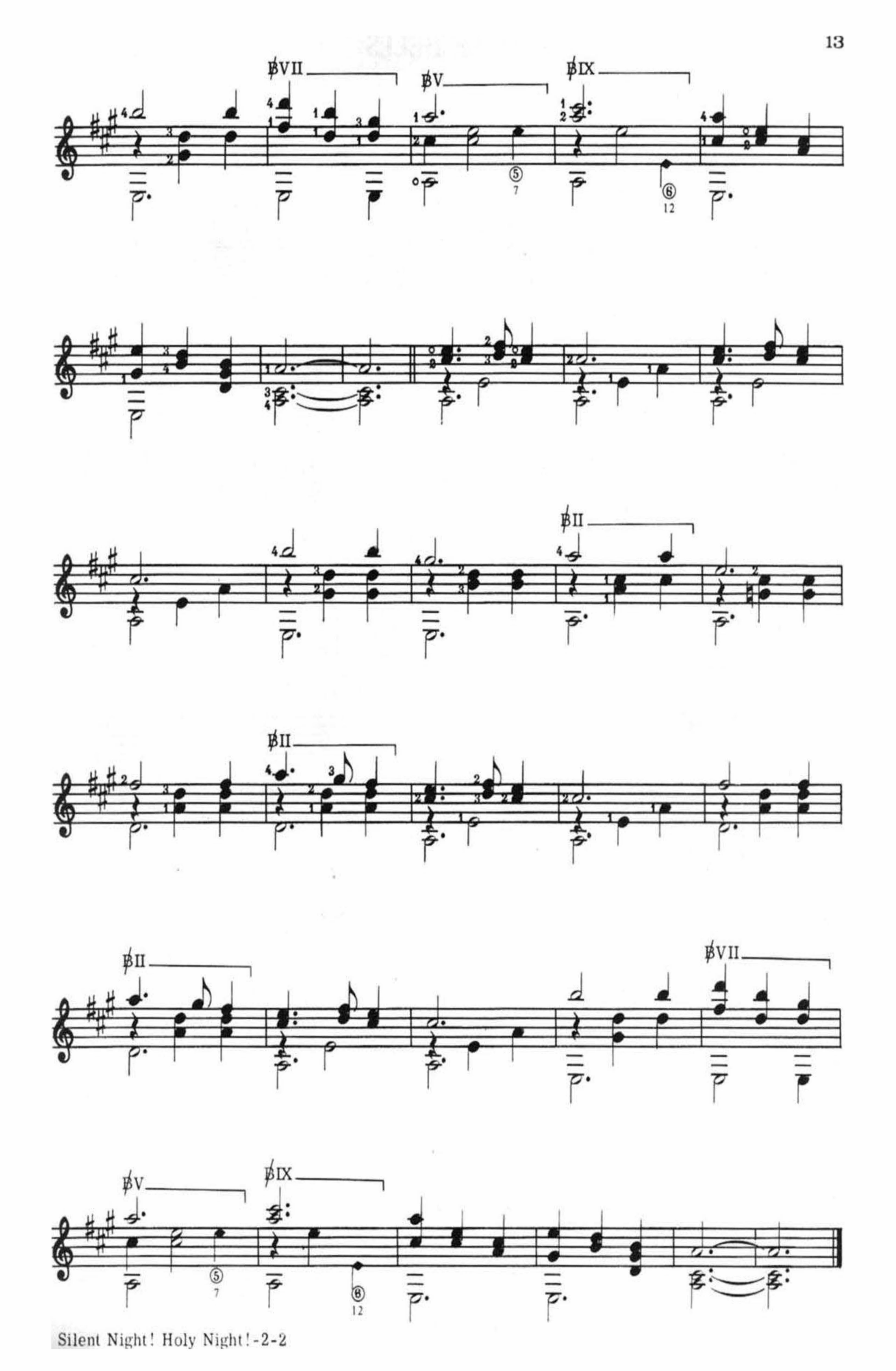
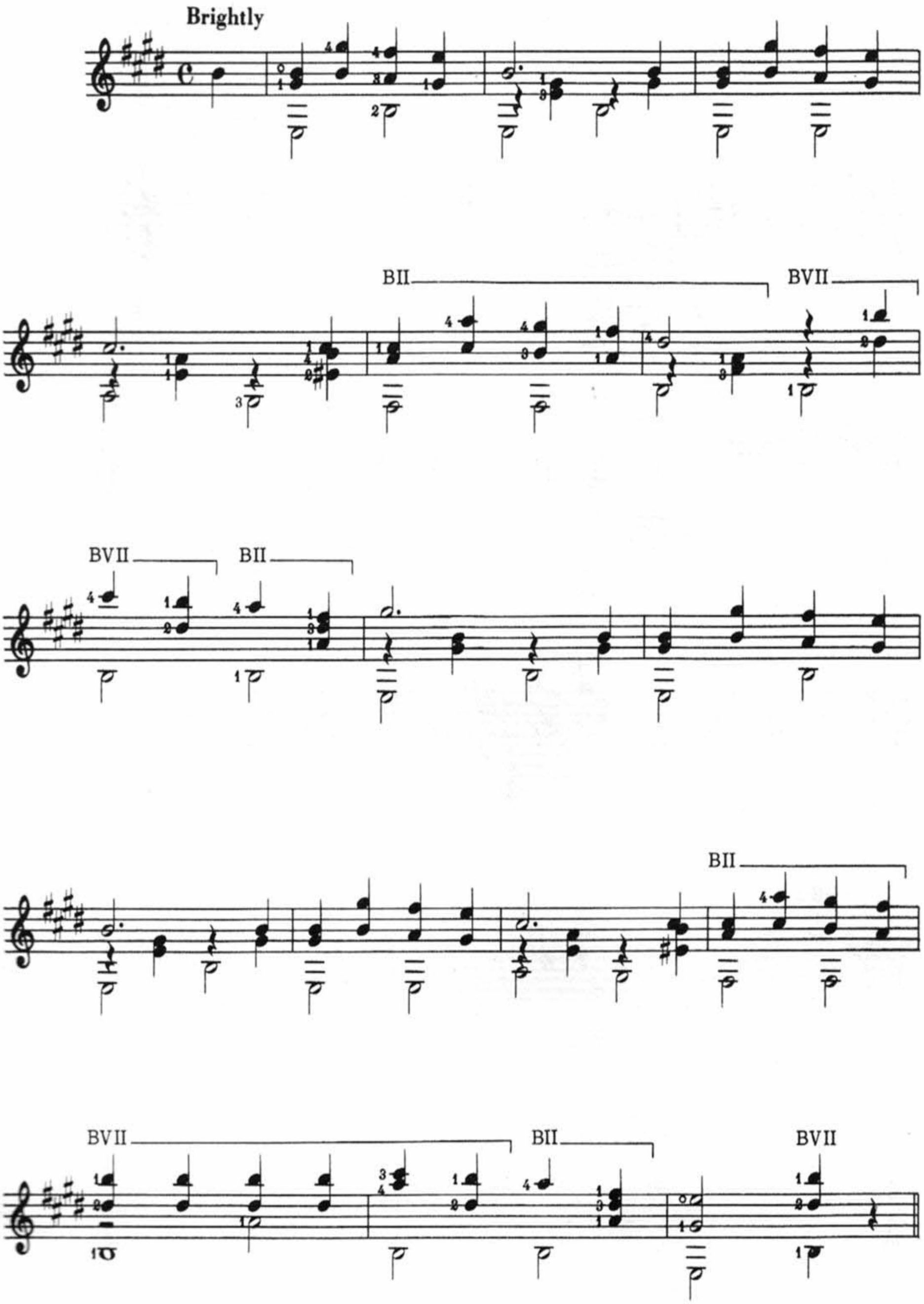

♭VII
♭V
♭IX
5
7
6
12
♭II
♭II
♭II
♭VII
♭V
♭IX
5
7
8
12

JINGLE BELLS

J. PIERPONT



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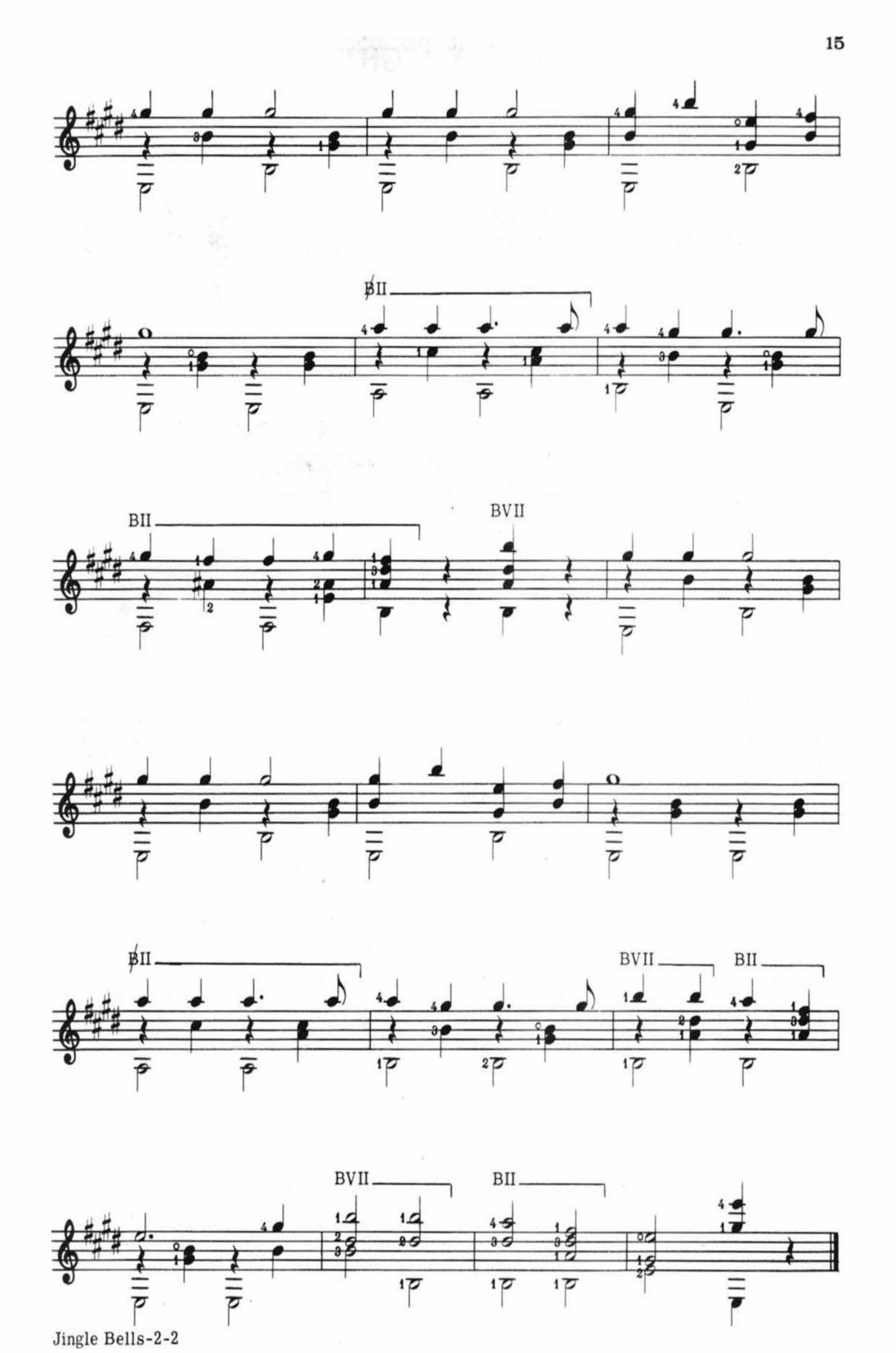
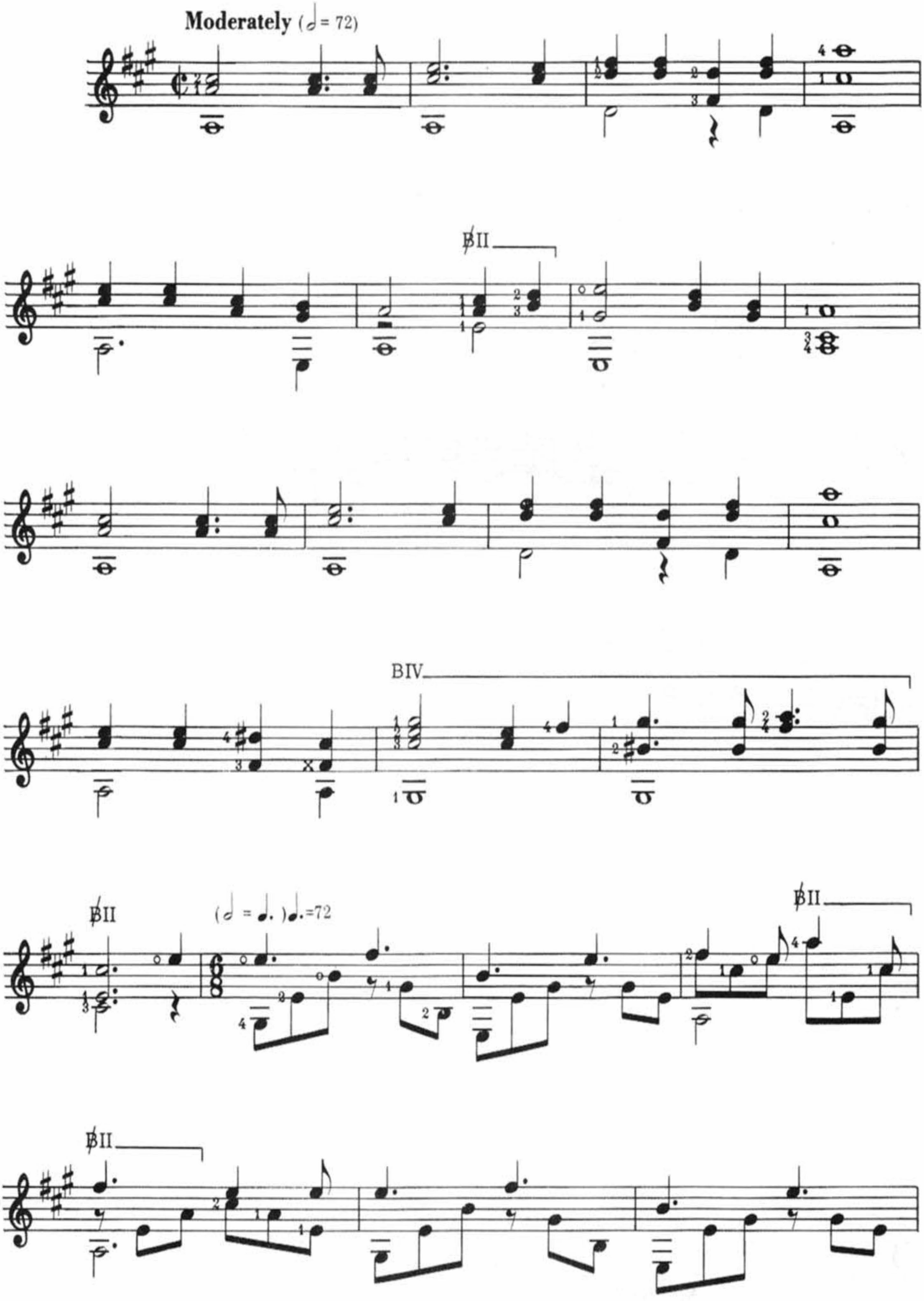

♭II
BII
BVII
♭II
BVII
BII
BVII
BII

O HOLY NIGHT

(Cantique De Noel)

A. ADAM



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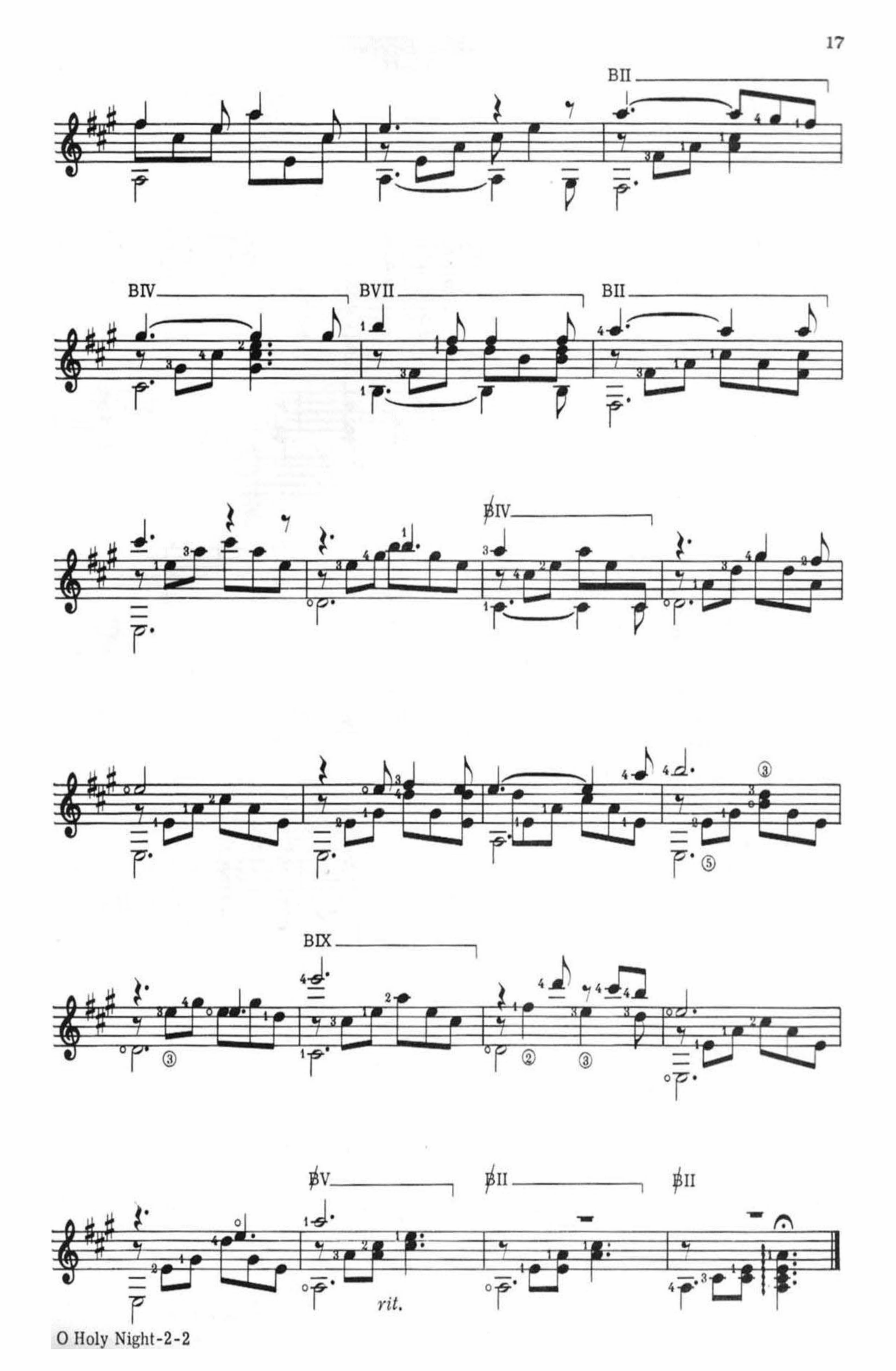
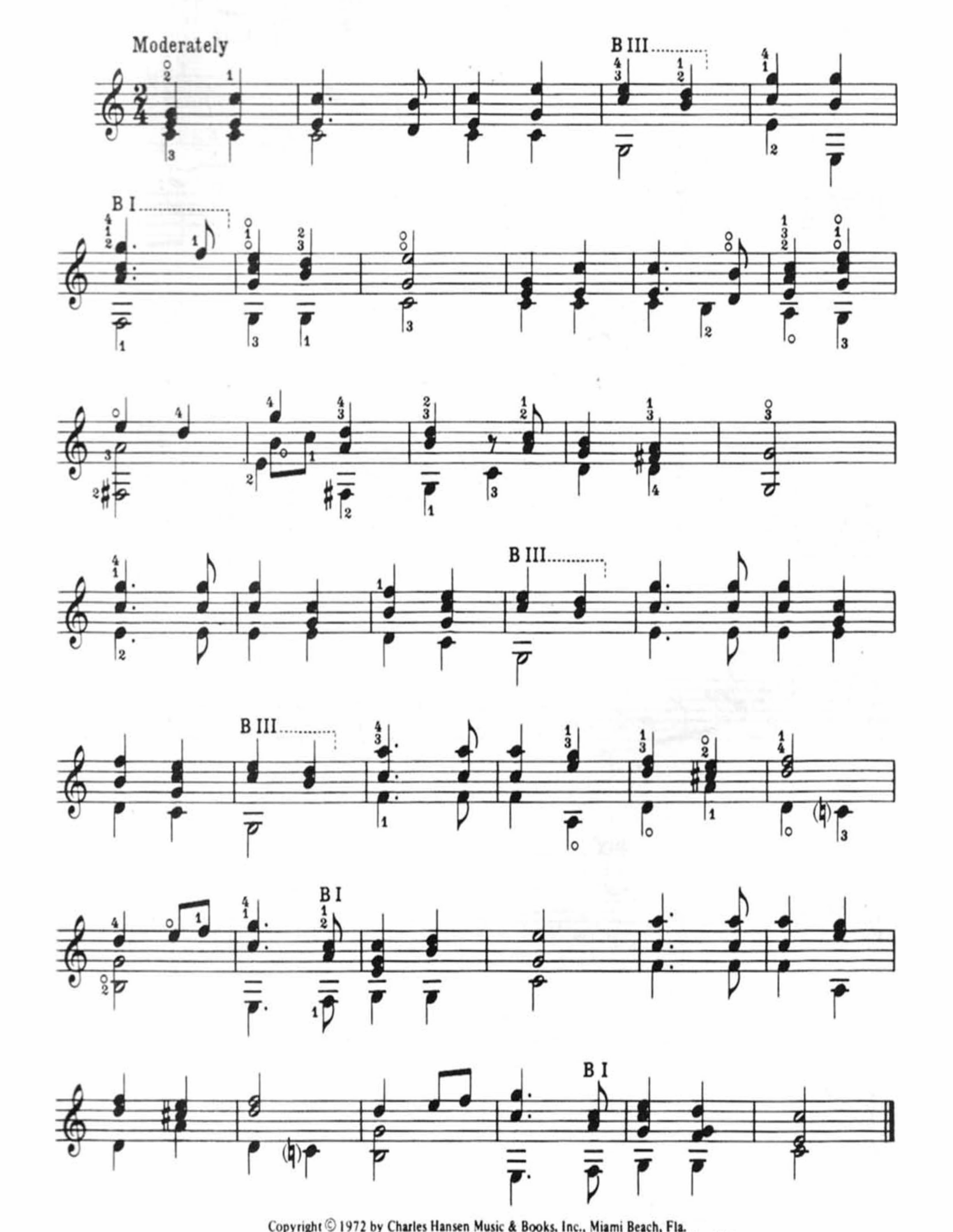

BII
BIV
BVII
BII
BIV
BIX
BV
BII
BII
rit.

HARK THE HERALD ANGELS SING

Traditional



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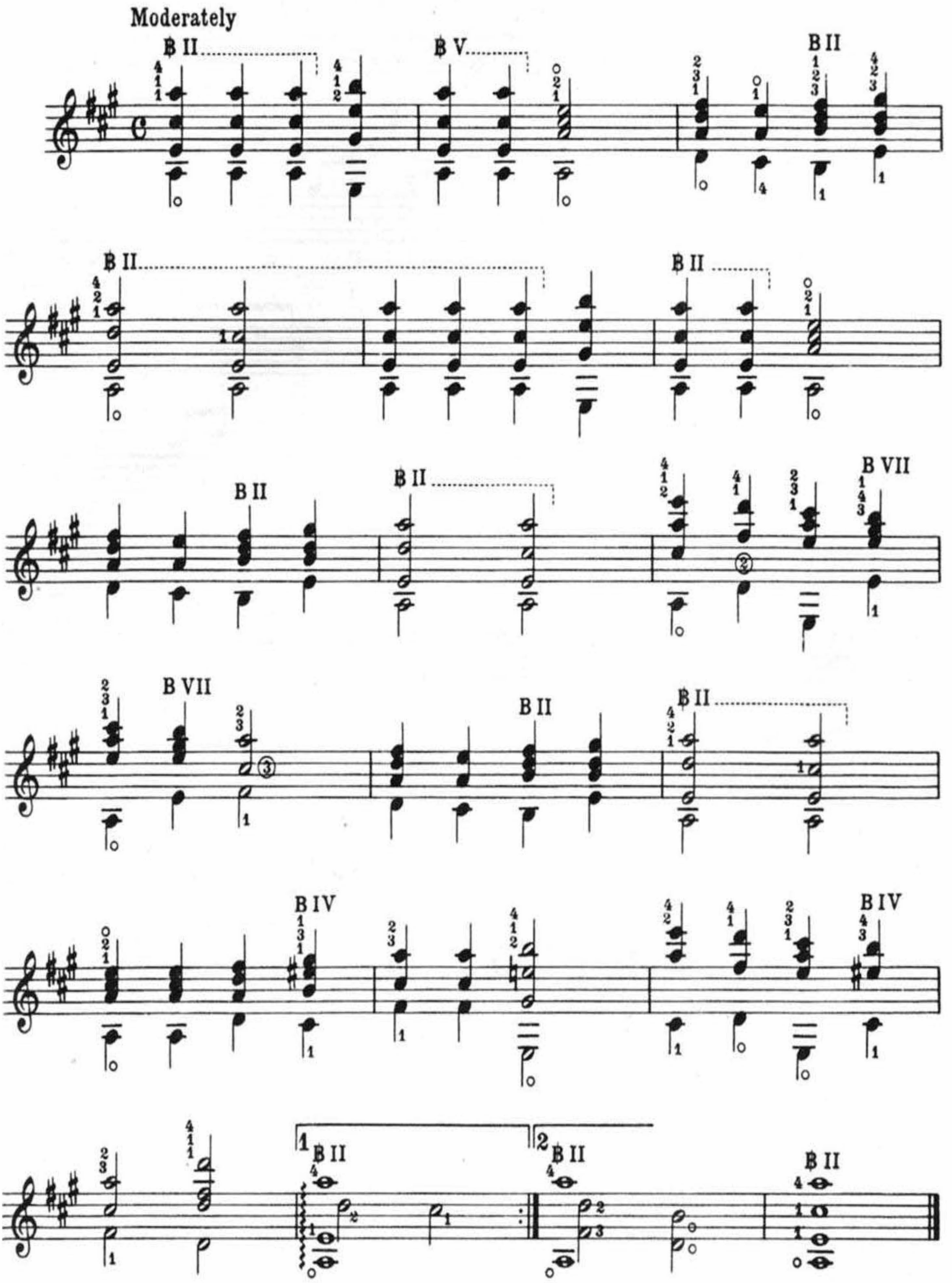
GOOD KING WENCESLAS

Traditional



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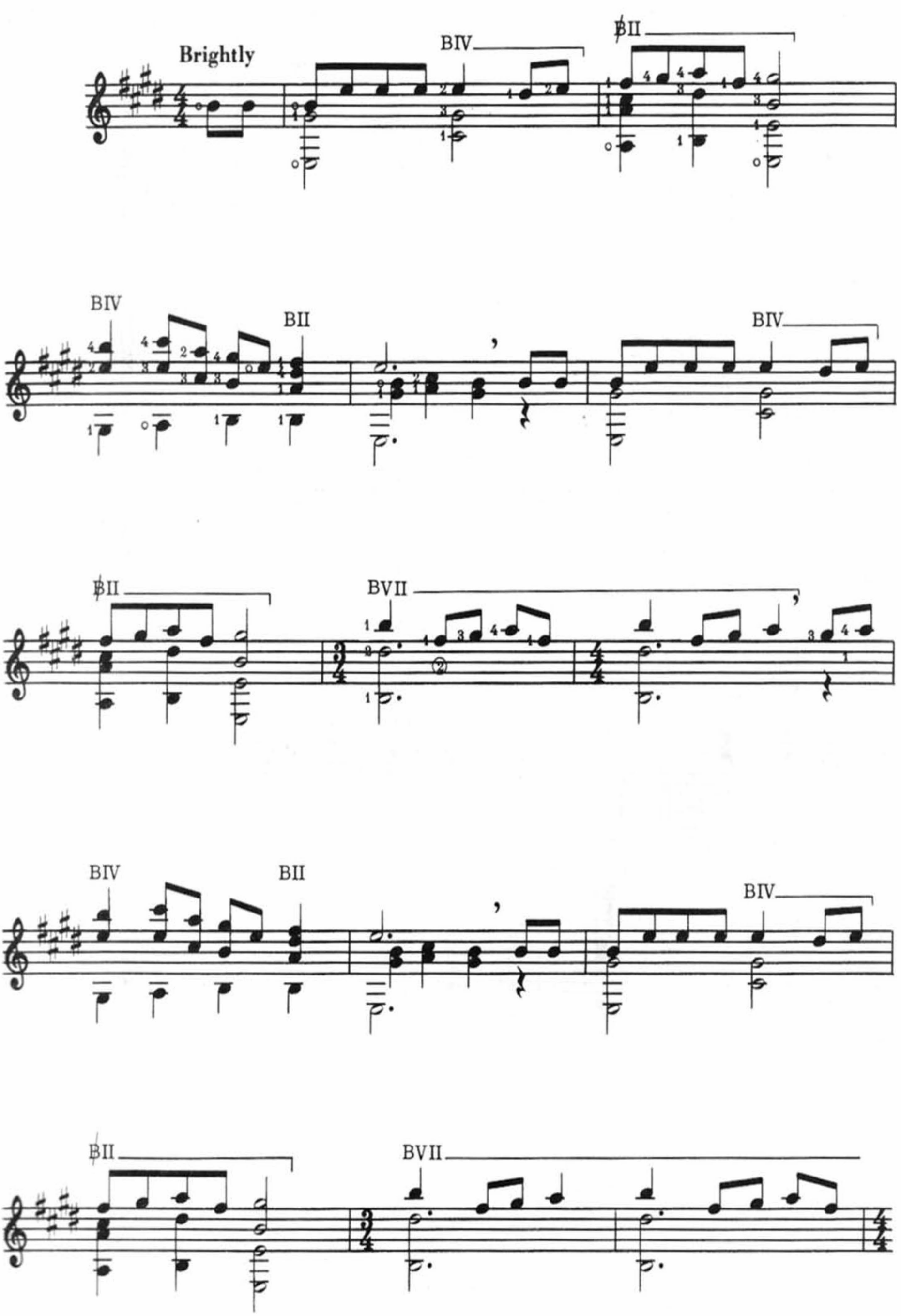
THE TWELVE DAYS OF CHRISTMAS

TRADITIONAL



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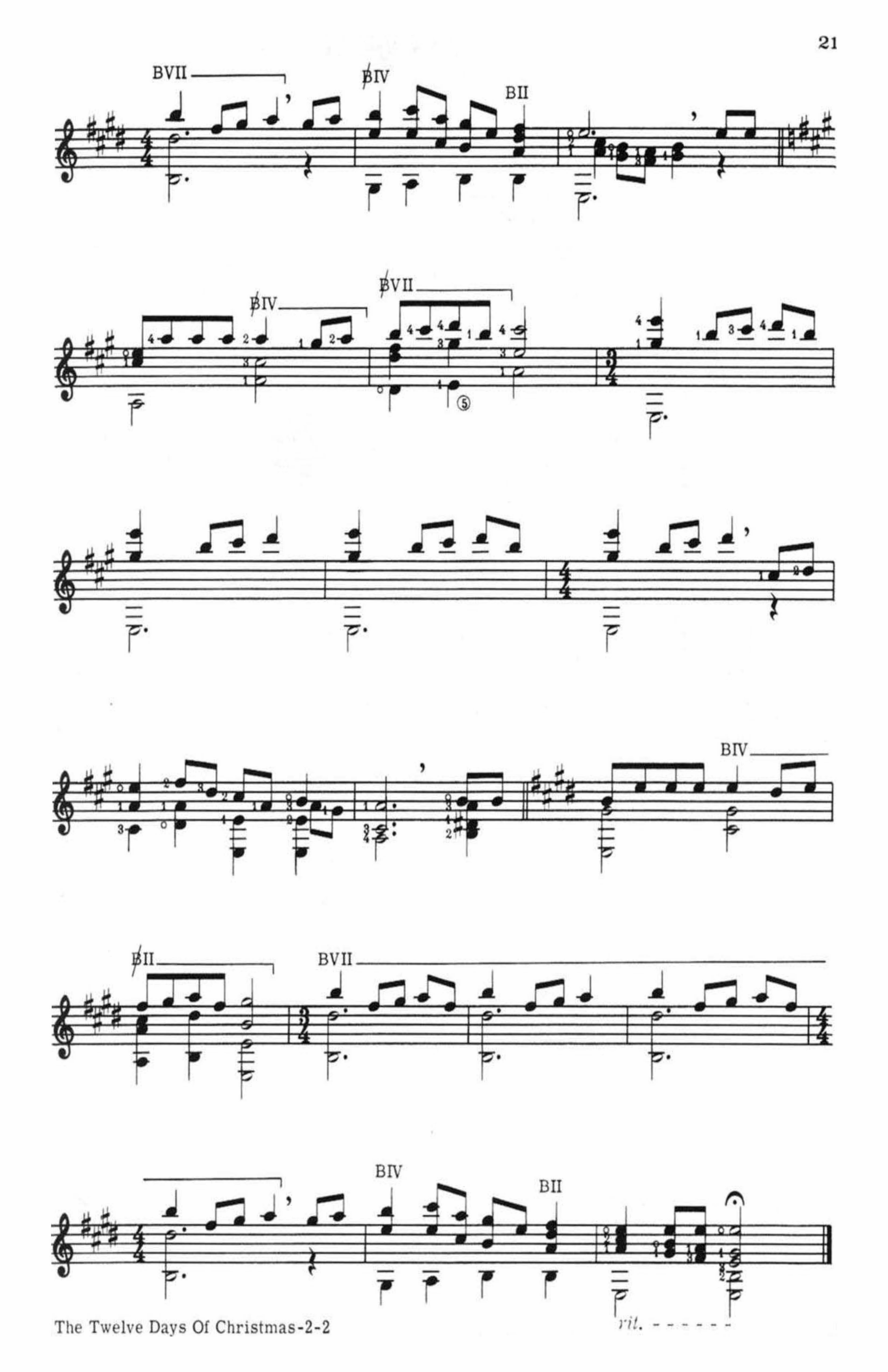
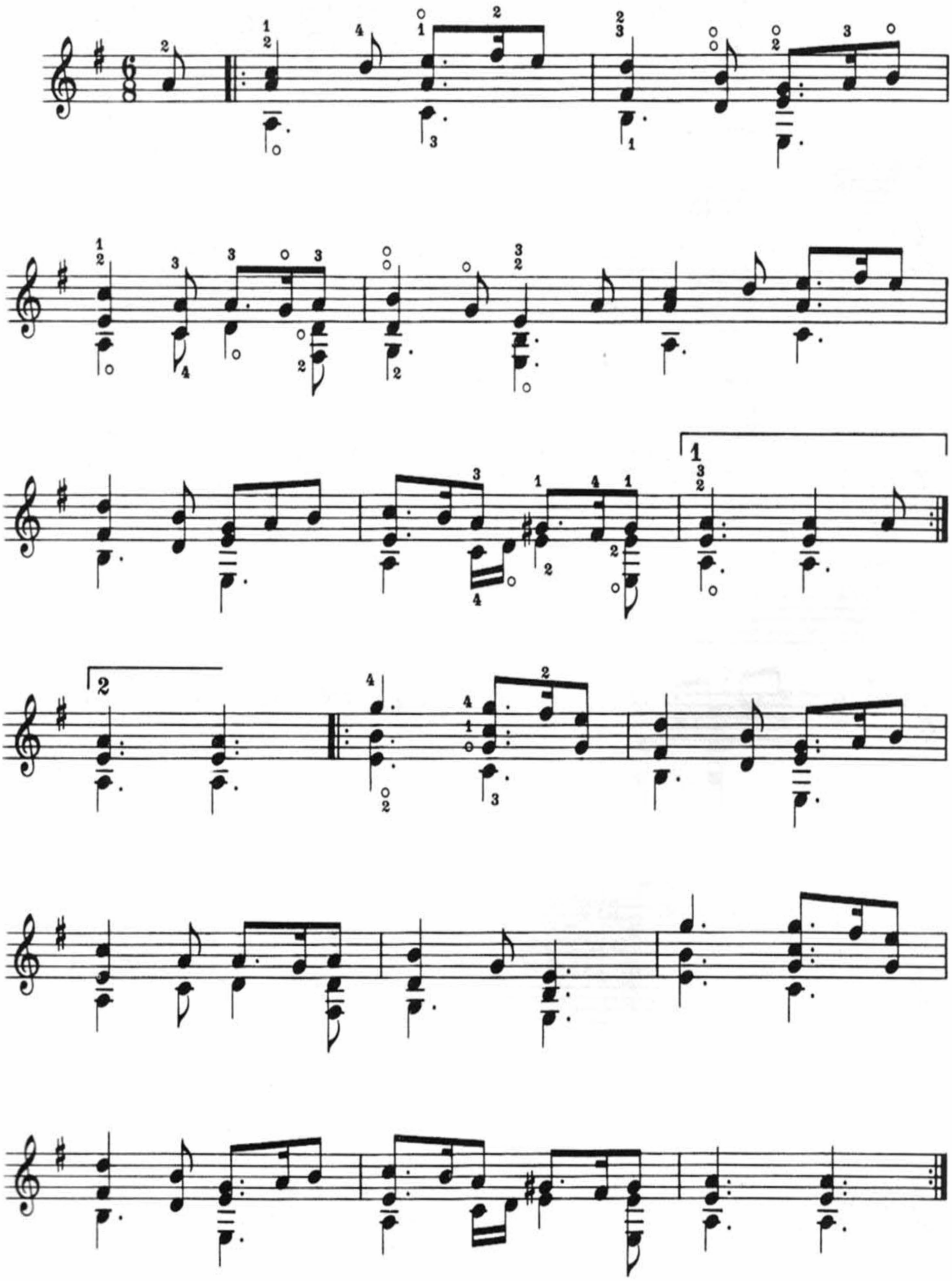

BVII
♭IV
BII
♭IV
♭VII
BIV
BII
BVII
BIV
BII
rit.

WHAT CHILD IS THIS?

(Greensleeves)

Anon.



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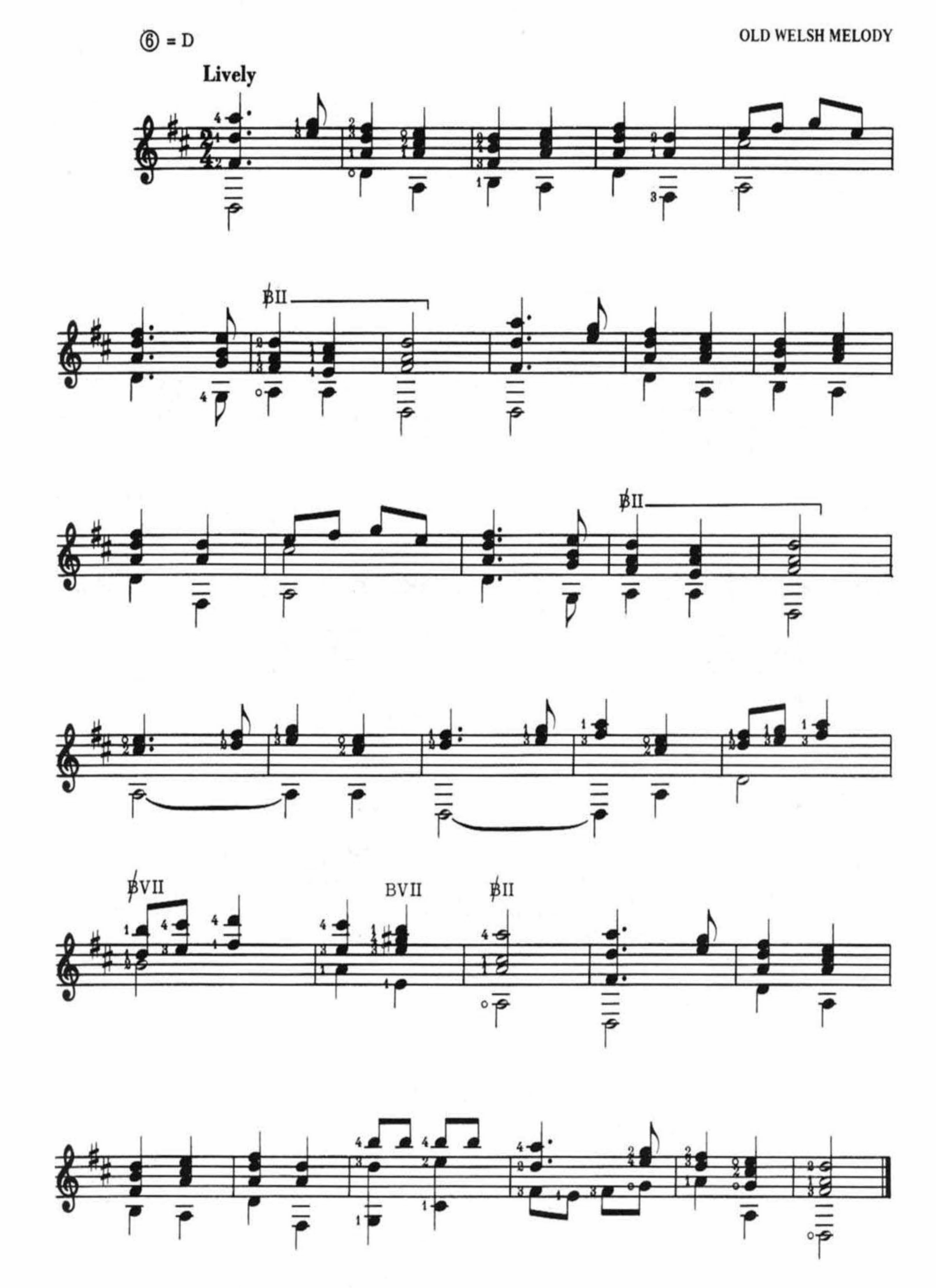
DECK THE HALLS

OLD WELSH MELODY



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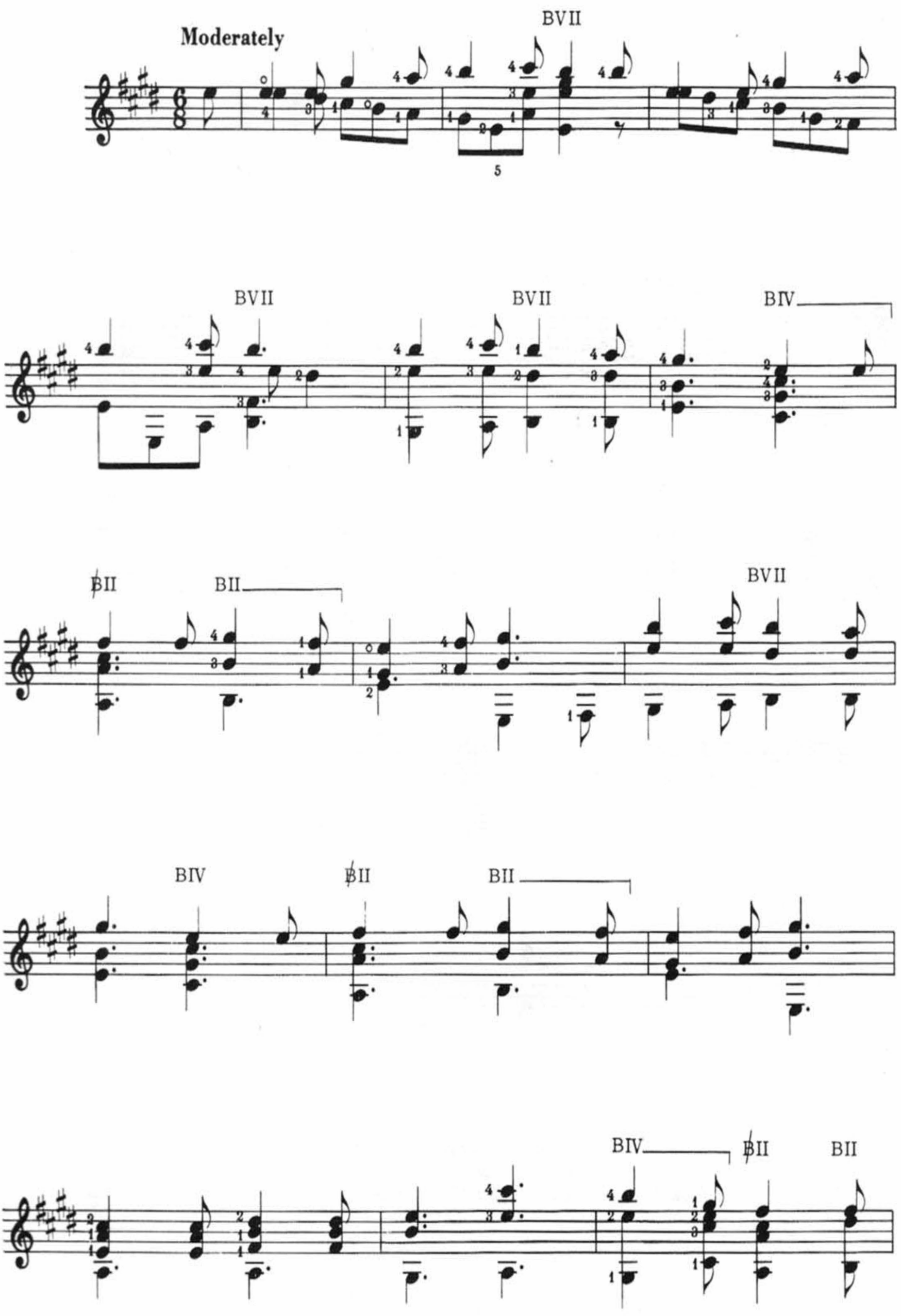
GOOD CHRISTIAN MEN, REJOICE

TRADITIONAL



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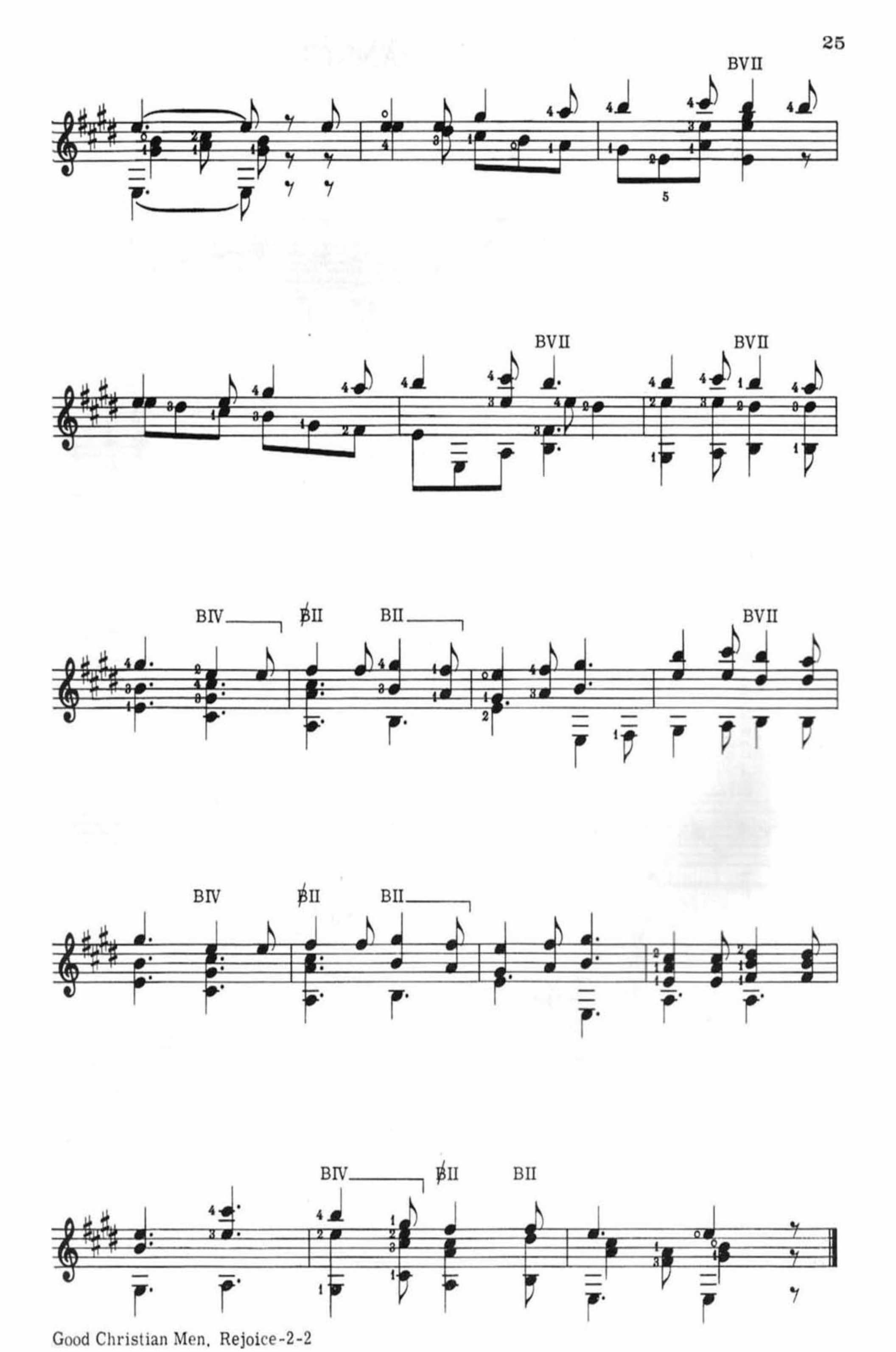
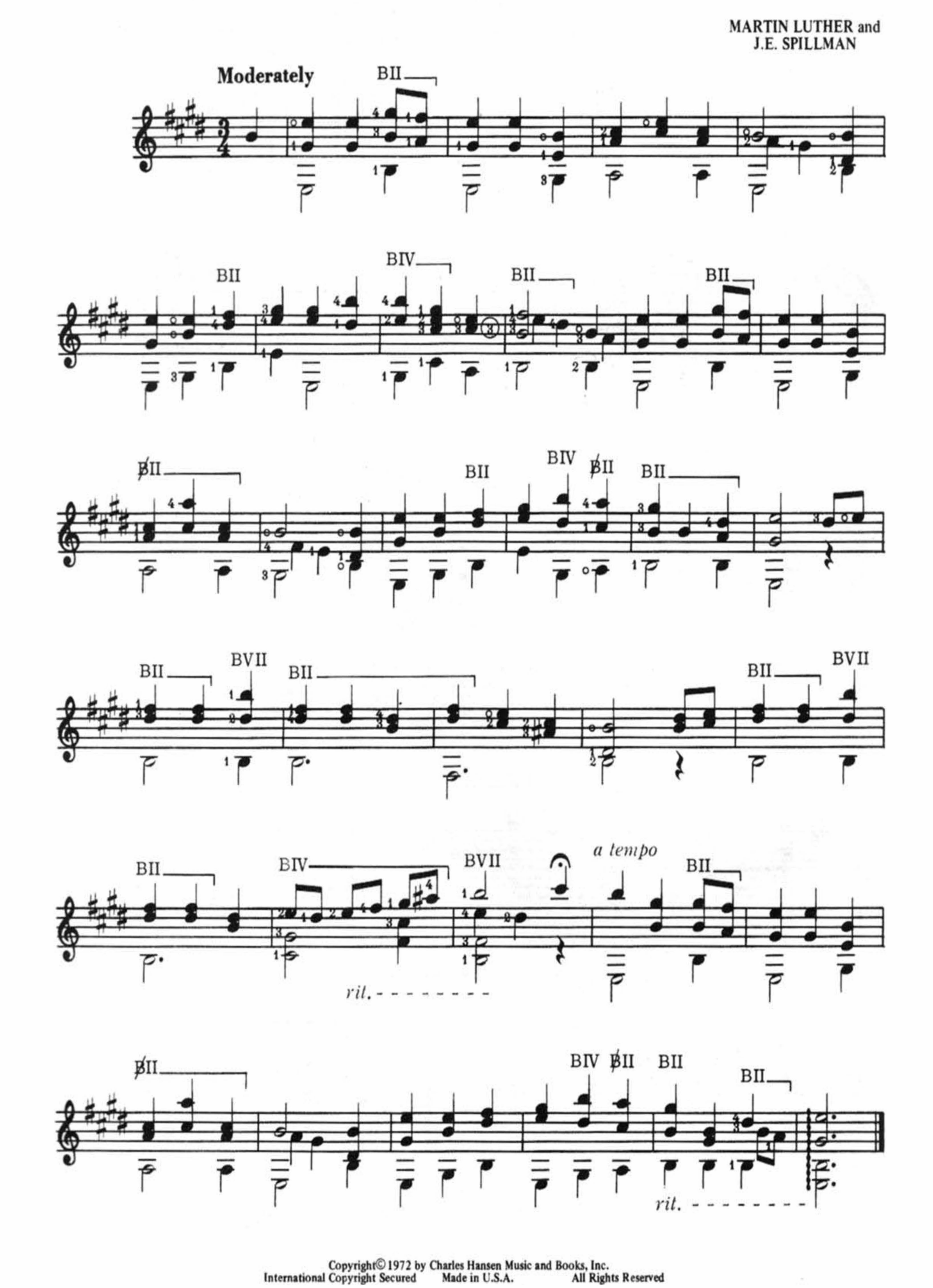

BVII
BVII
BVII
BIV
♭BII
BII
BVII
BIV
♭BII
BII
BIV
♭BII
BII

AWAY IN A MANGER

MARTIN LUTHER and
J.E. SPILLMAN



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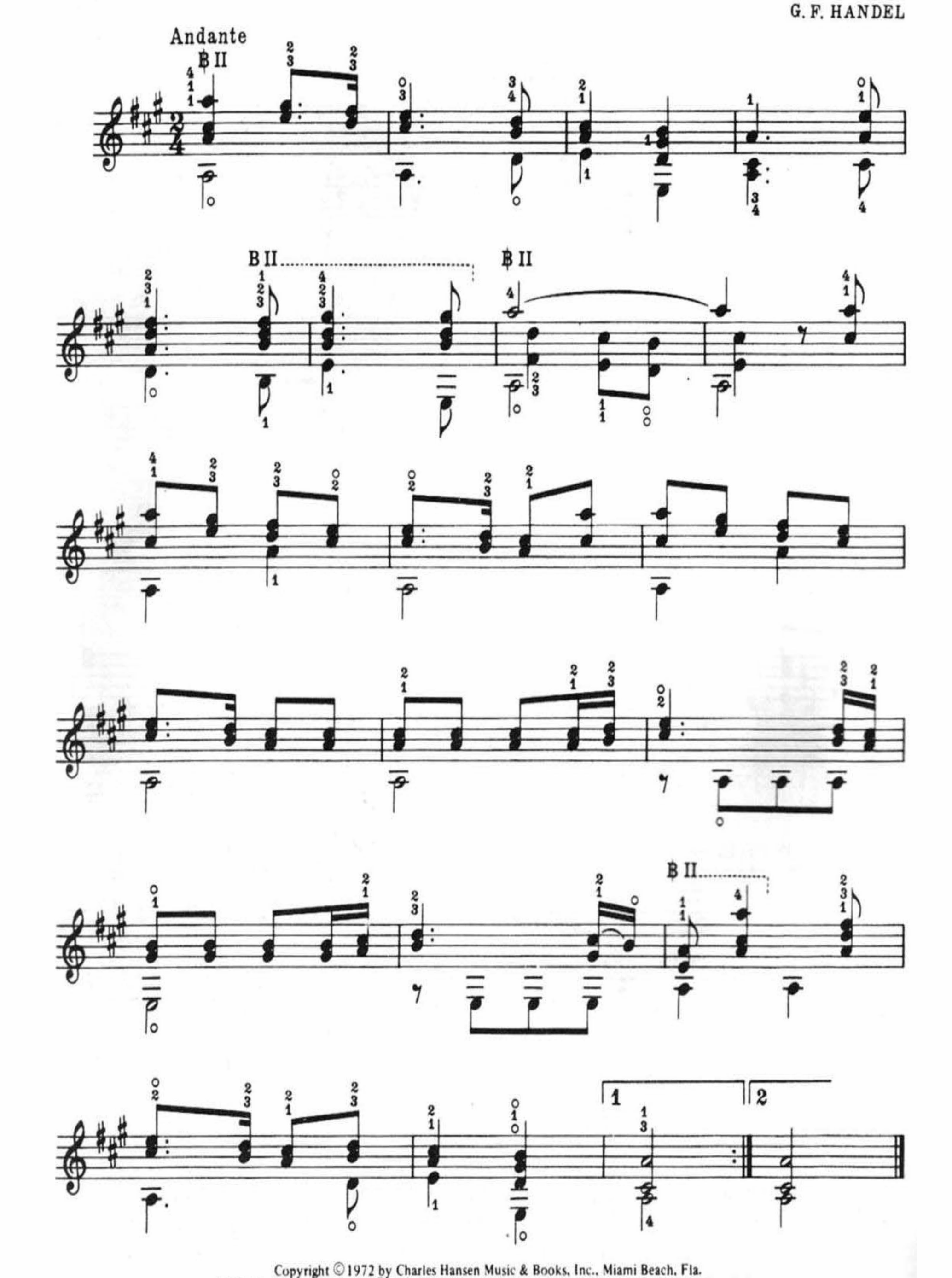
JOY TO THE WORLD

G. F. HANDEL



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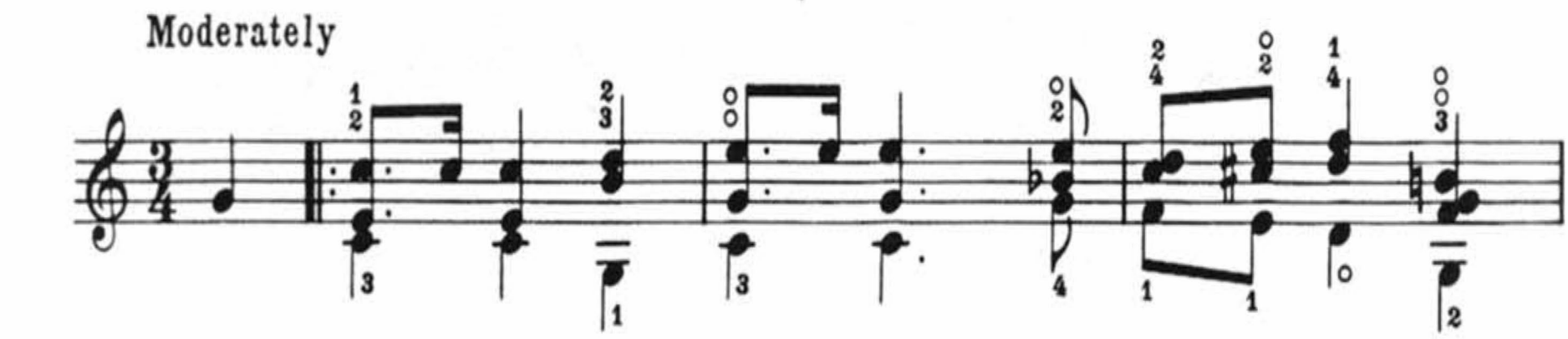
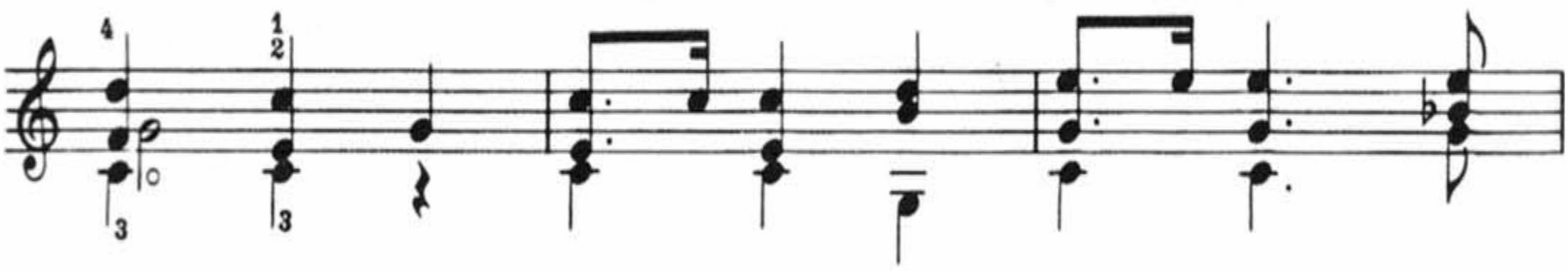
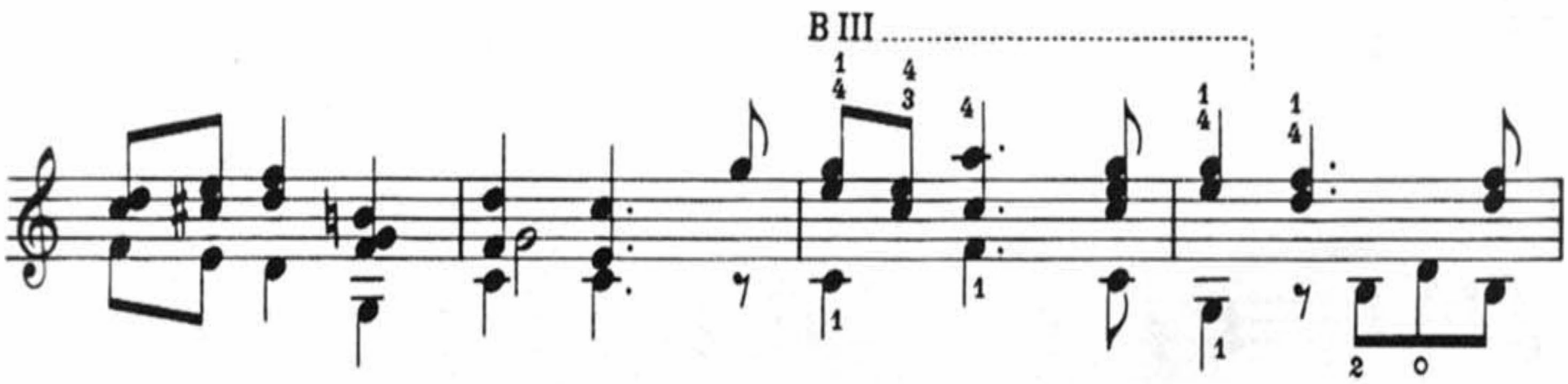
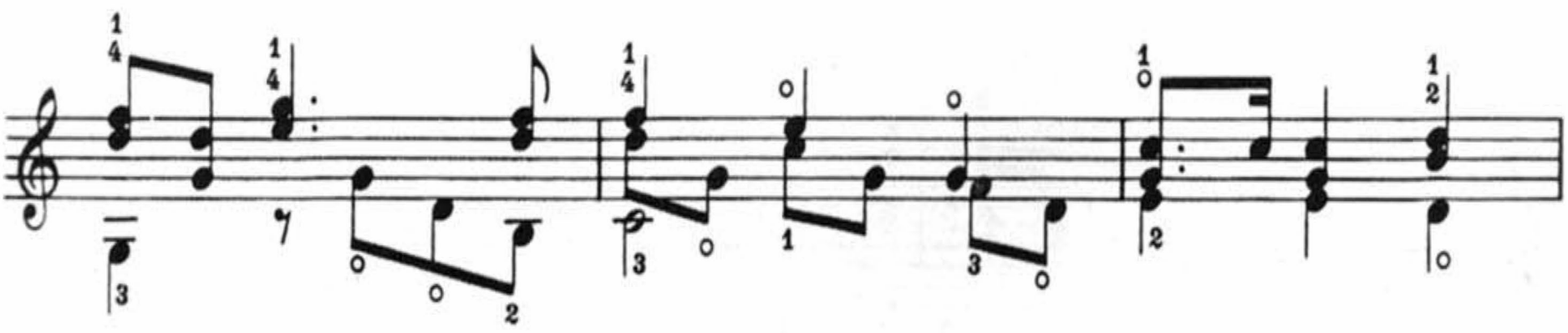
O CHRISTMAS TREE

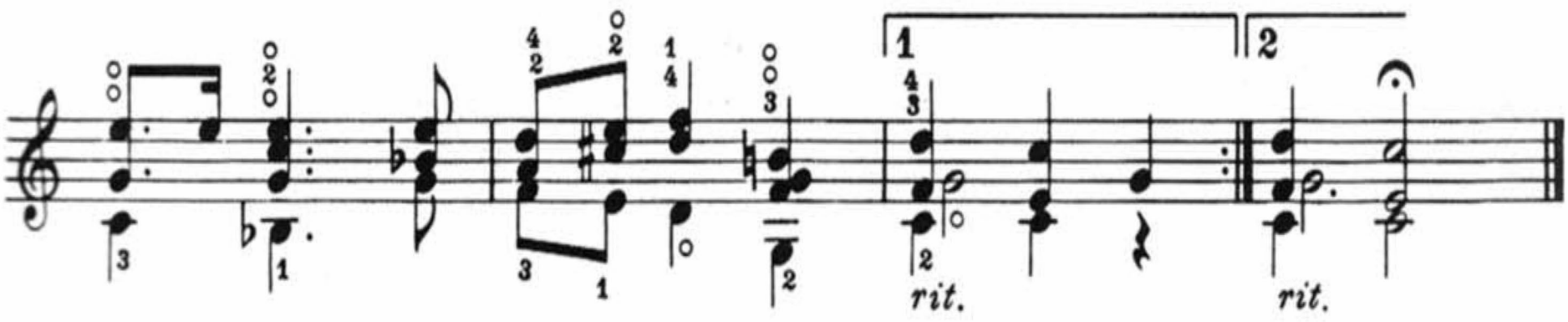
Traditional











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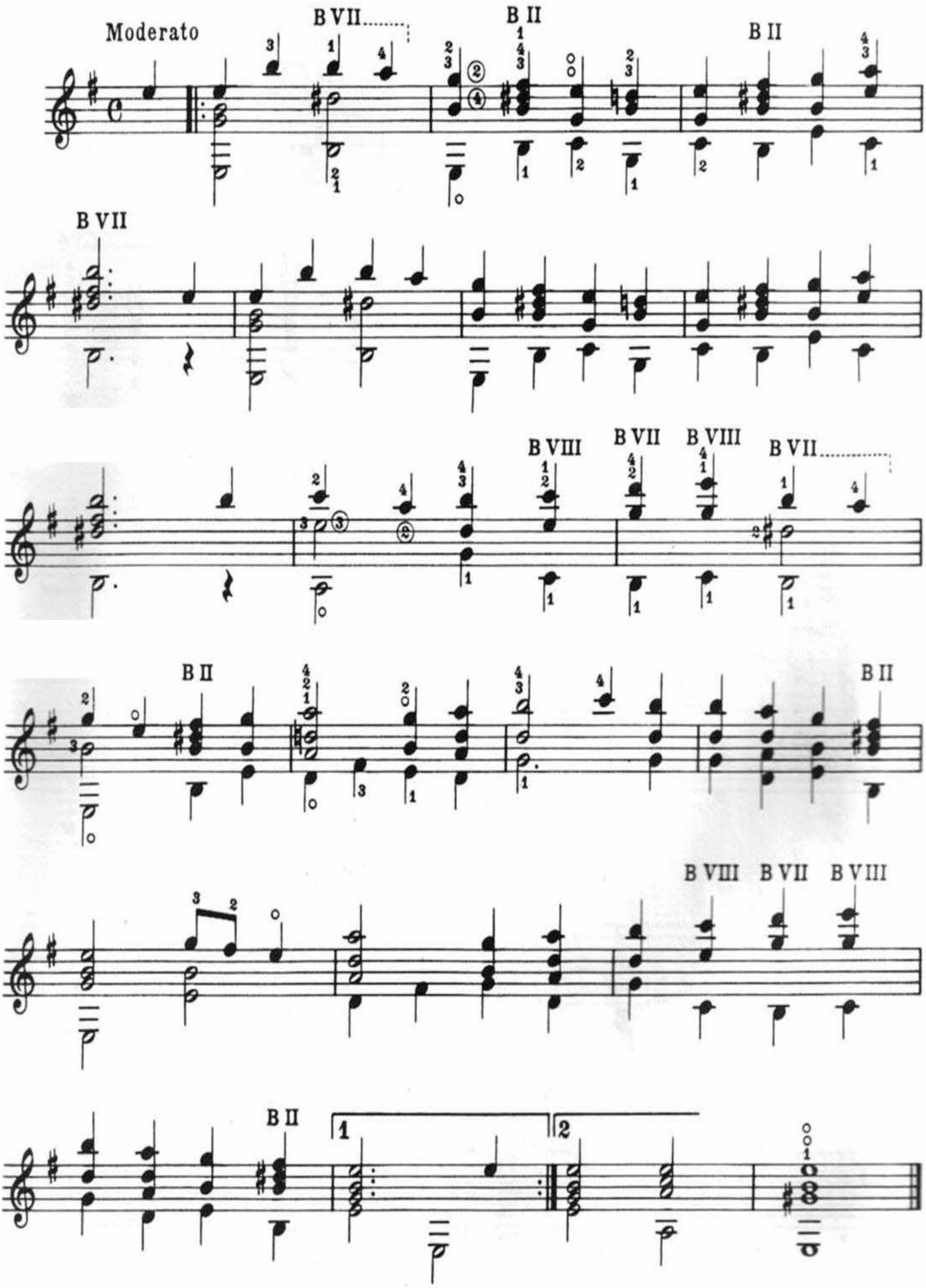
GOD REST YE MERRY, GENTLEMEN

Traditional



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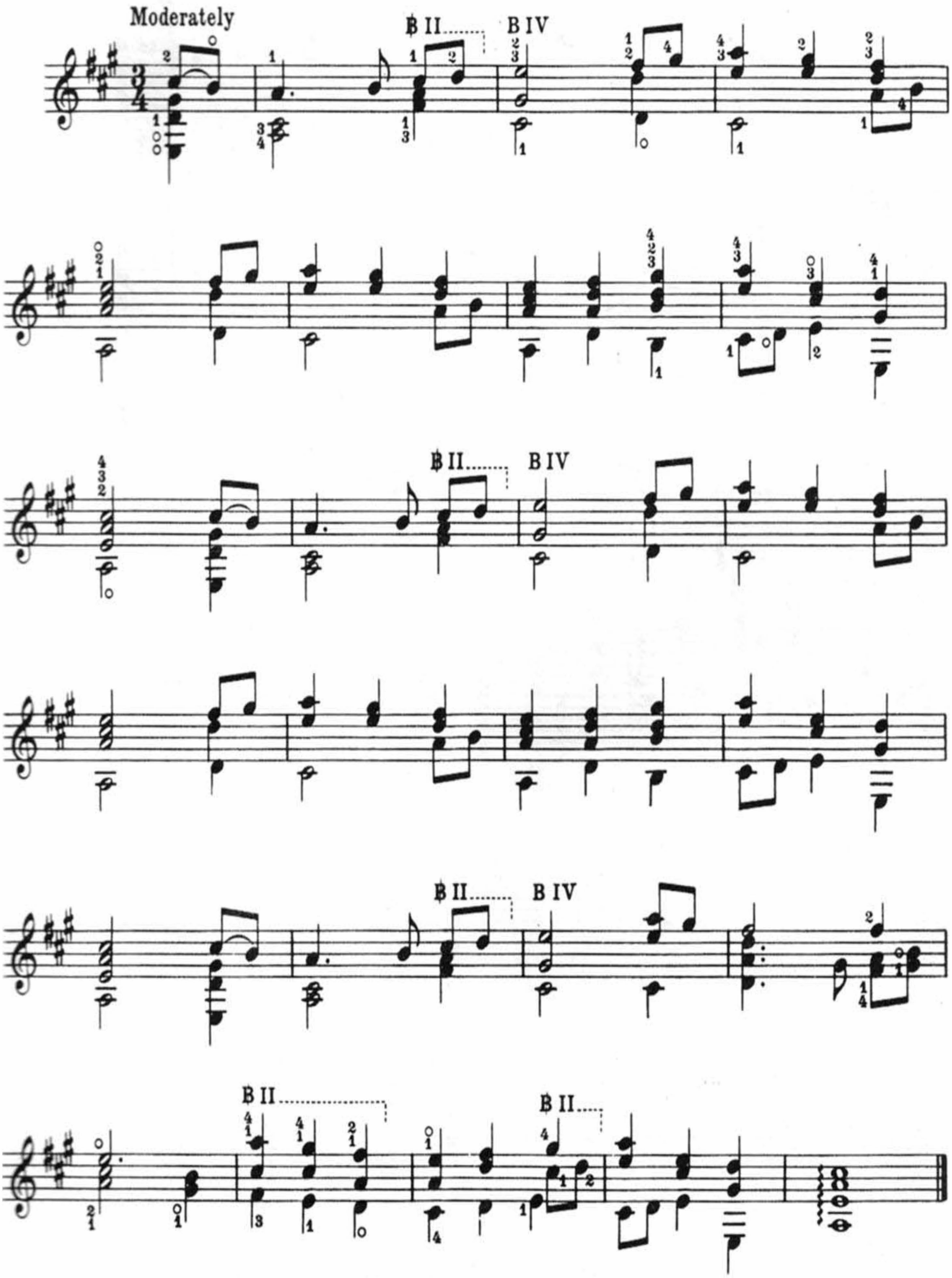
THE FIRST NOEL

Traditional



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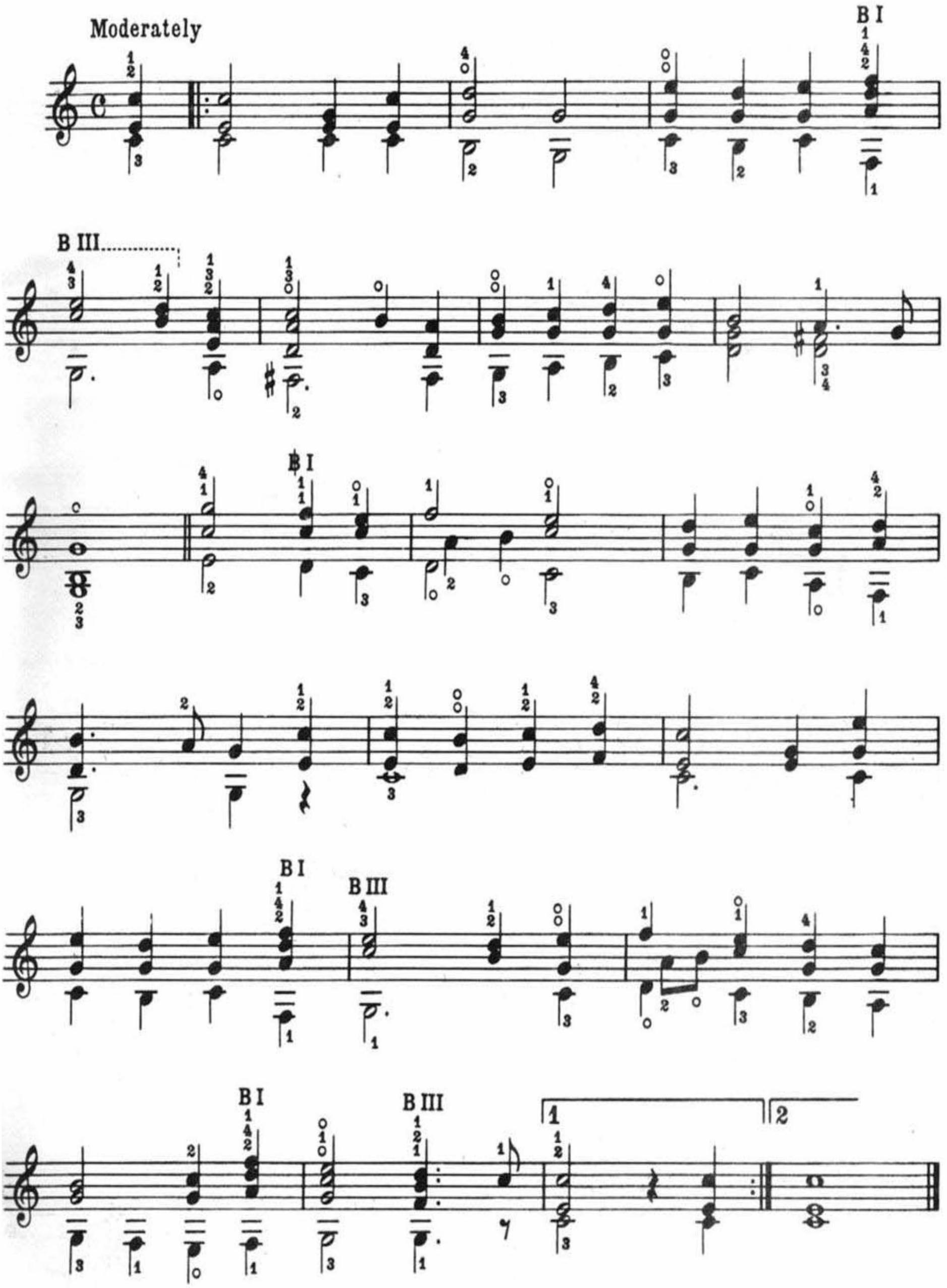
O COME ALL YE FAITHFUL

Traditional



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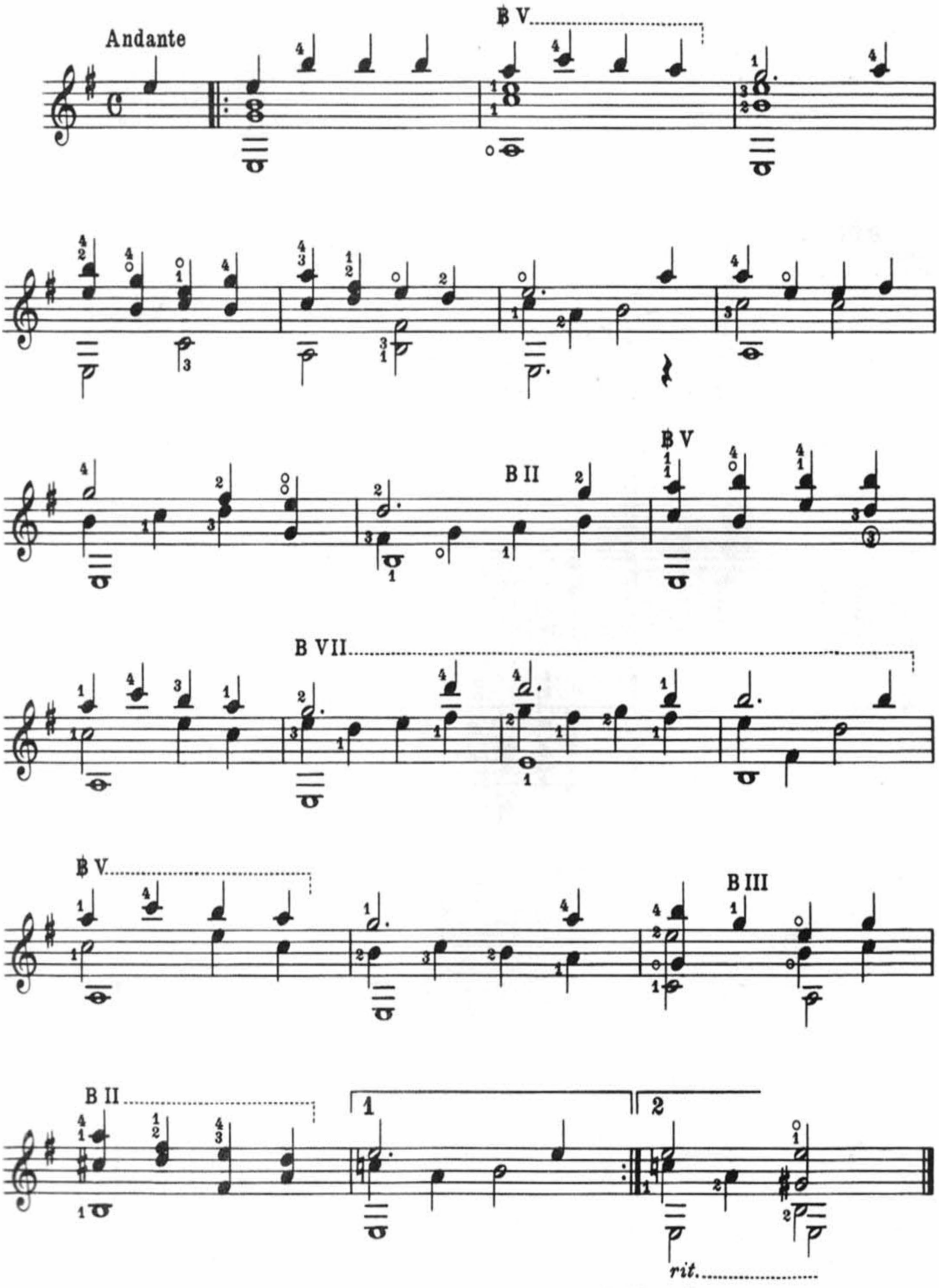
O COME, O COME, IMMANUEL

Traditional



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THE INTERMEDIATE SERIES

In general terms, the intermediate series is primarily intended for the guitarist who has successfully completed one year of study of the instrument. More specifically, it is intended for the guitarist who has been exposed to four basic aspects of classical guitar technique: SCALES, ARPEGGIOS, BARRES, and SLURS. The technical demands of the music in this folio seldom feature any more than a basic acquaintance with those four aspects of the technique of the instrument. Scales and arpeggios are never intricate, barres are not generally sustained beyond the length of two measures, and slurs are used only in the enhancing of melodic phrasing.

MARIO ABRIL

Mario Abril, brilliant young musician and concert artist was born in Havana, Cuba. He began the study of piano and violin, as well as music theory and literature at a very early age. Still in his teens, he took part in the ill-fated Cuban Bay of Pigs invasion in 1961. He was captured, and during his 22 month imprisonment he met the well known Cuban guitarist Hector Garcia who was also a political prisoner. Garcia became Abril's teacher, and for the next several years after their release from prison, the two musicians worked together. Later, Abril studied guitar under the renowned English virtuoso Julian Bream. Abril's academic accreditation includes a degree in guitar from the University of Albuquerque, New Mexico, and a Ph. D. degree in music theory from The Florida State University, School of Music.

Abril has performed extensively in the United States and abroad. Of his playing, *The Toronto Globe And Mail* said: "Sheer technical virtuosity!" *The London Free Press* remarked: "He brought to the stage a knowledge of communication with an audience . . . the unmistakeable air of the professional musician - public performer." *The Sarosota Journal* claimed: "Flawless, exquisite playing." He has also been featured on television and radio in North America and England.

After several years on the faculty of The Florida State University, School of Music, Dr. Abril has now joined the staff of Hansen Publications as Editor-in-Chief.